













E S S A Y S

O N

P H Y S I O G N O M Y.



E S S A Y S  
O N  
P H Y S I O G N O M Y,

DESIGNED TO PROMOTE  
THE KNOWLEDGE AND THE LOVE OF MANKIND. (S)

BY  
J O H N C A S P A R L A V A T E R,  
CITIZEN OF ZURICH, AND MINISTER OF THE GOSPEL.

ILLUSTRATED BY MORE THAN  
EIGHT HUNDRED ENGRAVINGS ACCURATELY COPIED;  
AND SOME DUPLICATES ADDED FROM ORIGINALS.

EXECUTED BY, OR UNDER THE INSPECTION OF,  
T H O M A S H O L L O W A Y.

TRANSLATED FROM THE FRENCH

H E N R Y H U N T E R, D. D.  
MINISTER OF THE SCOTS CHURCH, LONDON-WALL.

*GOD CREATED MAN AFTER HIS OWN IMAGE.*

V O L U M E I.





THE  
ENGLISH TRANSLATOR'S PREFACE.

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MR. LAVATER'S Work being destined peculiarly to the instruction and improvement of Connoisseurs and Artists, and having no pretensions myself to either of these characters, I considered it as a duty which I owed both to my Author and to the Reader, to employ the pen of an Artist in preparing a prefatory address to these volumes. Fortunately for me I had access to a Gentleman, who unites to first-rate ability as a Painter, the characters of a Scholar, and of the fellow citizen and friend of the venerable Pastor of Zurich. He was good enough to furnish me with the following *Advertisement*, for such is the modest title he gives it; and I am sure no one will regret that I have procured such a substitute, instead of attempting to present a skillless effusion of my own. Should I be accused of vanity in accepting an eulogium so warm of my own part in the arduous undertaking, this is my defence; I have the consciousness of having discharged my task with some ability, and praise from such a man as HENRY FUSELI is not flattery. A similar defence I feel myself bound to make in behalf of my friend and



## TRANSLATOR'S PREFACE.

fellow labourer THOMAS HOLLOWAY, who has been treated in the same liberal style of commendation, which he is ever among the first to merit, but the last to demand.

Hoxton,  
December 24, 1798.

HENRY HUNTER.

## ADVERTISEMENT.

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It is not the intention of this prefatory address, either to prove the claim of Physiognomy to a place among the sciences, to demonstrate its utility, or to enlarge in its praise. The immediate effect of form on every eye, the latent principle which is the basis of that effect, and which inhabits every breast, the influence derived from this impression on conduct and action, in every department of life, are self-evident truths, and need as little to be proved as the existence of smell or taste. If not all, at least the most important part, of what can be said on the subject is given in the book; and to epitomize what the reader is going to consider in detail, or to attempt improving the author's argument and method, would be as futile as an attempt to 'gild refined gold, or to paint the lily.'

The mistaken humanity of those who find cruelty lurking amid the researches of the Physiognomist, deserves our pity rather than an answer; it refutes itself: the general eye has given a tacit verdict before he pronounces one; he either confirms by proofs what we have felt, or by proofs corrects our feelings: in either case truth gains, and woe to him if without proof he dare to contradict that on which all are agreed. Besides, when the great principle of human nature, that property which invisibly links every individual, from the most genially favoured in organization, to the most neglected or most scantily supplied, to infinity, to the immense power that produced him, if perfectibility be taken into consideration, which allows no one to pronounce 'So far shalt thou go, and no farther,' all fears of petulant or noxious abuse of the science must necessarily vanish. If self-love be a more than sufficient counterpoise to humility or despondence, if vanity and hope never forsake their children, what danger can be apprehended from Physiognomy? Its verdicts will be shifted from face to face; and there will always be outlets or atoning lines sufficiently wide or soothing in the fatal angles of condemned classes of faces, to let

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let each individual culprit escape, or stand absolved before his own tribunal.

Men in their fears generally confound our science with Pathology, distinct from it, though intimately connected: the one estimates power and capacity, the other judges of their produce and application. Whatever relates to habit, whatever arises from the moment of action, the burst of passions, their play on blood and muscles, are, strictly speaking, without the physiognomic sphere, whose true object is the animal at rest. Were man and man as easily discriminated as the lamb and the tiger, the Physiognomist's would be an useless science; but since both lamb and tiger may dwell in human frames, he surely deserves our thanks, who points them out to us before we wound the one or sink beneath the other.

So much on Physiognomy as a general science. As applied to the imitative arts we may be indulged in a few observations.

Physiognomy is the mother of correctness, by ascertaining from the measure of the solid parts the precise proportion of the moveable. There have been, perhaps there are, teachers of art, who, whilst they admit Physiognomy in the mass, refuse to acknowledge it in detail; or, in other words, who admit a language, and reject its elements. What is correctness without proportion, and, what is proportion without measure? The whole of every proportionate object consists in the correspondence of singly imperceptible elements, and becomes a deformed mass without it. On this process rests the still unattained excellence of ancient art. This is the *Arithmétique*, this the *Geométricé*, without which, according to Pliny, the Master of Apelles maintained the impossibility of attaining the summit of his art; and on this rests the solidity of the aphorism of Apelles himself, to let no day pass without drawing a line; and in what else could his celebrated contest with Protogenes consist, but in the display of rigidly-defined, and, at the same time, gracefully pronounced forms? Let the twelfth part of an inch be added to, or taken from, the space between  
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the nose and the upper-lip of the *Apollo*, and the god is lost. If painters of portraits ought not to need these observations, they can still less be overlooked by the artist whose studies are devoted to beauty and ideal power. We shall not be told then, that the best part of beauty ‘consists of air,’ or that the truth of a model can supply that of character.

Unity of character, or ~~H~~homogeneity of parts, can only be redeemed from the chances of conjecture by Physiognomy. Style, imitation, choice, without its regulation, will oftener produce an assemblage of discord, or what is called a monster, than an homologous being. Not the monster, indeed, which Horace recommends to the mirth of his friends, the offspring of grotesque fancy, and rejected with equal abhorrence or incredulity by the vulgar and the refined; but one not less disgusting, though confined to a narrower circle of judges, a jumble of servile imitation, or thoughtless manner. Servility will produce a set of figures like the Adam of Albert Durer, or the Christ of Carravagio: manner will overwhelm us with the ponderous abortions of Goltzius and Spranger: whilst, between both, a kindred monster, the motley assemblage of ideal beauty and common nature, such as was pounded together by Pietro Testa and Gherard Lairesse, will add to our confusion, and heighten our disgust.

By consulting Physiognomy only can History hope to discriminate the forms of various climates, and to stamp its figures with national character. We feel regret and shame in examining the pictures, or turning over the leaves of painters and engravers, when we find that the most celebrated names have contented themselves hitherto with the grossest distinctions only; with white, tawny, or black; with the thick lip or the slit; with the hooked or flattened nose-ridge. What are the Macedonians and the *Argyraspides* of Le Brun, but copies of the compact race that composes the groups of the Trajan column? And what distinguishes the Mede, the Bactrian, the Persian in his battles, but the scaly mail, the arrow, and the battle-axe? If the sublimity of

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Michael Angelo be always above the reach of national modification, the greater part of Raphael's works are within its rule: but if we except a few features and figures in his pictures at the Vatican, which shew that he was no stranger to the principle of national variety, by far the greater part of his compositions are made up by the forms that surrounded him, or by the artificial models within his reach—the people of Italy as they were in his time, ~~as~~ as exhibited in the basso relievos of ancient Rome. From him it would be ludicrous to descend to the domestic meanness of Andrea del Sarto, the sturdy labourers of the Bolognese, the brawny gondoliers of the Venetian school, the flesh-hills of the Flemings, and the bloated race of the Dutch.

The discoveries of Navigation, the speculations of Commerce, connexions in every direction of the globe, and, above all, national pride, have, indeed, on this side of the water, introduced of late a kind of historic painting, which, as far as portraits, habiliments and colour can establish character, are exempted from these defects: but if vigour of conception, dignity of expression, grandeur of composition, style of design and form, the powers of *chiaro oscuro*, and colour without glare, be requisites of historic painting, perhaps many popular productions of British growth, in this branch of art, must still be contented to rank with the prints annexed to books of voyages and travels, embassies and magazines, or with such as might illustrate, were it the fashion, Annual Registers, &c.

But enough. It might perhaps be expected, that some information should be given relative to the Author of this work; a task in our power, and sufficiently pleasing, if we consider the character of the man. But the narrative of a writer's life\*, however celebrated, cannot furnish details sufficiently important or varied to entertain or instruct the public—unless it be a *confession*, a task only to be per-

\* Something like an account of Mr. Lavater, has been attempted by professor Leonard Meister, in the second part of his *Berühmte Züricher* (celebrated men of Zürich), Basil 1782; but it consists of little more than frothy sophisms and detraction, under the mask of candour.

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formed by himself. Besides, the writer still lives, and what might be allowable or amusing, if related of him who is no more amongst us, would border on indelicacy, whether it were praise or blame, if exhibited during his life. Let it suffice to say, that Mr. Lavater is in rank the second minister of the churches of Zurich, and that it can only be accounted for from the painful sentiment which his superiority must have excited in his fellow-citizens, that he is not the first. Every period of his life has been marked with luminous zeal in his clerical capacity, with intrepidity in his public, and with primitive innocence in his private conduct. His works on a great variety of topics, though all directed to one end, that of promoting order, instructing ignorance, exciting virtue, diffusing humanity, and regulating taste, are sufficiently numerous to furnish a small library. He was born a poet, an orator, a philosopher, a critic; but a fatality, the very reverse of that which he laments in the character of some one in this work—an unbridled will of composing at all times, has perhaps stained his productions with greater inequality, than he would wish to have imputed to him, who is desirous of unmixed praise. Still the greater part of his writings, as they are, will bid defiance to the torrent that in all ages sweeps to oblivion the produce of mediocrity; and it may safely be pronounced, without prophetic sagacity, that the work here presented to the public, notwithstanding its celebrity, has not yet reached the summit of fame which it must command hereafter.

The Translator has endeavoured to perform his equally arduous and laborious task with persevering attention and scrupulous fidelity. Though the immediate effusions of an author, and especially of such an author as Lavater, must in translation lose something of their original energy and fire, yet, considering the nearer analogy between the English and the German, than between that and the French language, it may be presumed that the reader will not often find the author transmitted to him at second hand. Perspicuity with conciseness, precision and neatness without epigrammatic affectation, have been his aim.

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aim. He emulates his author's eloquence and fervour, whenever religion and humanity are impressed on the mind. Nor do we recollect an instance, where he has substituted an idea of his own for one of his master, or where the sense of the original has escaped him.

With regard to the plates, the Artist who engraved them, or superintended those engraved by others, has endeavoured, in the first instance, to execute, or to have them executed, with the most discriminating exactness and attention: and it is hoped, that on comparison with the originals, they will stand the test of minute inspection and of the most critical eye. With the faithful performance of this task he might have contented himself—the public could require no more: but as he considered that the advanced state of taste for the arts in this country demanded all the splendour in the publication that was not incompatible with the design of the book, he has done more. Besides a considerable number of elaborate and elegant duplicates on large plates, he has improved many subjects from drawings made on purpose after originals procured from different collections; the articles of Raphael and Fuseli\* especially, have been rendered much more instructive and complete in plates and vignettes, than they will be found in the French edition.

A new plate, rather than a duplicate, having been given of the Younger Herodias, introduced in a mutilated and altogether deformed outline in the French edition, the Editors have thought it proper to acquaint the reader with the Artist's reasons for representing the Nymph and her Companion in the attire and with the attributes of Bacchantes. The atrocity of the request which the Damsel made, so incompatible with the cheerful and loosely-humane train of ideas that were likely to possess at that moment Herod and his guests, had they been impressed only by the softer charms of dignified, or the petulant allurements of merely licentious graces, forced on his mind the conjecture, that the daughter, tutored by her Grecian dam, for such her name bespeaks her, had with her companions danced the orgic ballet of *Autone*, who, with her sisters *Ino* and *Agave*, tore off the head, and into fragments the body of their own son and relation, the prying *Pentheus*. The Bacchæ of Euripides is known; and the story is told with submissive and religious awe by *Theocritus* in his *Lenæ*. The ballet of *Autone* is mentioned by *Juvenal* in his sixth, and probably referred to by *Perfius* in his first satire, in the pompous lines commonly ascribed to *Nero*. The tumult of ideas excited, the hints probably thrown out in the drama, allusive to the similarity of the insult offered by John to Herod's love and the profaneness of *Pentheus*, the presence of the Queen herself, aided by the tempestuous graces of the actresses, at once assailing and imperiously subduing the King to comply in the inebriated moment with the horrid demand, make request and grant perfectly in unison with the terrible scene attempted by the Artist.

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TO THE  
MARQUIS DE BOMBELLES,

COLONEL OF HORSE, KNIGHT OF THE ORDERS OF NOTRE-DAME  
DU MONT-CARMEL; OF ST. LAZARE, AND ST. LOUIS; HIS MOST  
CHRISTIAN MAJESTY'S MINISTER PLENIPOTENTIARY TO THE  
DIET OF THE EMPIRE, &c. &c.

S I R,

IN prefixing your Name to my Physiognomical Essays,  
I do not mean to solicit protection. If my Book is bad, it merits  
none: if good, it will protect itself.

Neither do I take the liberty of presenting this address with an  
intention of courting favour or indulgence; much less of wounding  
your sensibility by public adulation.

But of all the Frenchmen whose acquaintance I have had the felicity  
to enjoy, you are the person whom I flatter myself with having inter-

# D E D I C A T I O N.

ested the most, in writing a Book, the professed aim of which is to engage men to study and to love their fellow-creatures. I thought myself obliged, therefore, to pay this token of respect to an enlightened Observer whom I honour, to a Friend of Mankind who is most dear to me.

If the recollection of my features, and the frankness and ease which your deportment encouraged me to assume in conversation with you, be not effaced from your mind, you must be convinced with what sincerity I profess to be,

S I R,

Your most devoted Servant,

JOHN CASPAR LAVATER.

ZURICH, the 23d of August,  
1781.

# THE AUTHOR'S PREFACE.

**T**HE Work which I present to the Public being only a series of Fragments, my Preface too must come under that denomination; I give it only as a Fragment. I cannot compress all I have to say within the compass of a few pages.

I know not which favours most of presumption, “To deny that “there is any expression in features,” or, “To attempt a proof of “the contrary to those who deny it.” I have, nevertheless, undertaken to write on the Science of Physiognomies; not for those that reject it, but to the Man of Wisdom, to the Friend of Truth: To them I consecrate my labours.

Prepared for all that may be apprehended from Passion and Prejudice, I will meet the attack with calmness and fortitude, in the consciousness of loving and seeking the Truth; and I am bold to add, in the conviction of having frequently found it: but, in order to coincide in sentiment with me on the subject, it is necessary for the Reader likewise to love the Truth, and search for it.

\* \* \* \* \*

I pre-

## A U T H O R ' s   P R E F A C E.

I pretend not to infallibility. In a region so little frequented I may undoubtedly sometimes have wandered; and I advance with trembling steps in a track where the vestiges of other travellers are scarcely discernible. But I will never persist in known error. Demonstrate to me by facts and experiment that my opinions are ill-founded, and I instantly relinquish them. I shall not, however, reckon myself bound to regard objections which rest on any other foundation; they can impose only on the ignorant, or on mean and servile spirits.

Let the world form what judgement it may respecting these ESSAYS, sure I am no one can judge of them with more severity than the Author; nor can any one feel so sensibly the want of those talents which are necessary to the man who aspires to the Title of Restorer of this human, and divine Science.

Care, however, must be taken not to confound the *Physionomist*, with the Science of *Physionomies*. Combat, confute my doctrines; I will not complain: yet I must still insist that the Science is true in itself, and indubitably founded in Nature.

He who is disposed to controvert this after having read my Book, would doubt, or affect to doubt of every thing which he himself had not discovered.

Let me therefore intreat the Reader, not to peruse my ESSAYS carelessly or in haste. Suppose yourself placed by my side, attending to the observations which I make, catching the sensations which I feel  
and

## AUTHOR'S PREFACE.

and wish to communicate: Suppose me conveying my remarks, at one time, with calmness and temper; at another, rising into warmth, and expressing my emotions in the language which they inspire—without first submitting my observations, my sentiments, or my expressions to the criticism of a frigid Journalist.

Read and judge as you would do, were we examining the Work in your closet or mine. Read it twice, if you would form a candid judgement; and if you mean to honour me with a public refutation, read it, at least,—once.

I request not that you would read it without prejudice in my favour, or against either me or the Science to which I have devoted my attention; that were perhaps exacting too much: but read with all the care, all the reflection of which you are capable. And if, after having done this, you are not instructed

*To improve in the knowledge of yourself, of your fellow creatures,  
and of the great Creator of all men;*

*If you are not excited to bless him for your own existence, and for  
that of various individuals whom he has placed around you;*

*If you discover not a new source of pleasure, sweet, pure, sublime,  
and adapted to the Nature of Man;*

*If you find not your breast inspired with a higher respect for the  
dignity of that Nature, with a regret for its degradation more  
humiliating and more salutary, with a love more ardent for some*



## A U T H O R ' S   P R E F A C E .

*men in particular, with a veneration more tender, a joy more lively and affecting, as you meditate on the Author and Source of all perfection;*

..  
If, I say, you have derived none of these advantages from the perusal of my Work, I have indeed written to no purpose; I have suffered myself to be misled by the weakest and most extravagant Chimera: proclaim aloud that I have deceived you; throw my Book into the fire; or, send it to me—and I will restore the money you paid for it.

I do not promise, for it would be the height of folly to make such a promise, to give entire, the immense Alphabet necessary to decypher the original language of Nature, written on the face of Man, and on the whole of his Exterior; but I flatter myself I have been so happy as to trace *a few of the Characters* of that divine Alphabet, and that they will be so legible, that a sound eye will readily distinguish them wherever they occur.

I here formally declare, that I neither will nor can write a complete Treatise on the Science of Physiognomies. My ambition is limited to a few simple Essays; and the *Fragments* which I give, never can compose a Whole.

—*Truth—variety, and richness of observation, perspicuity, precision, energy*—these are the qualities which ought to unite in the Composition of a Work like this. I presume not to say that I have always  
succeeded

## A U T H O R ' s   P R E F A C E .

succeeded in producing such a Combination; but this, at least, I confidently promise,

To employ every effort of which I am capable, to make my Book acquire a continually increasing interest with the Reader ;

Not to give, as certain, any observations, except those which I have fully matured, and of which I myself am certain ; to present no hypothesis but as an hypothesis, the facts of Individuals only as Individuals ;

Never to advance any proposition till I am persuaded it will stand the Test of the most rigid examination ; so that the impartial and enlightened Observer, recognizing in Nature the truths which I announce to him, shall sometimes be constrained to exclaim : “ There they are ! I have seen them, I “ know them again.”

O how eagerly do I pant after such an attainment ! But who does not feel, or rather who sufficiently feels—how difficult it is to arrive at it !

I have only one wish more to express—may I but live to see it accomplished : it is this, That men would attach themselves less to form a judgement of *my Work*, than of the *Science* itself—that this book may become less a subject of *conversation* than of *meditation*—that it may be  
submitted

## A U T H O R ' s   P R E F A C E .

submitted to a *fair and attentive examination*, instead of undergoing *hasty and precipitate judgments* pronounced without inquiry.

\*     \*     \*     \*     \*

Ye much respected Strangers of different countries before whom I venture to appear in a foreign and uncouth garb—I blush while I reflect on the imperfections of my Work. But on estimating the difficulties which attend the undertaking, after considering that the study of *Physionomies* could, to one of my profession, be only an occasional occupation—you will be too just not to excuse the defects of this performance; and perhaps you will find in it some things not altogether unworthy of your attention, although you might expect infinitely more from a Writer of greater ability, and who had his time more at his own disposal.

T H E

FRENCH TRANSLATORS' PREFACE.

THIS Work is designed not for the use of the *French* Nation only, but of all those who are not acquainted with the German Language. Let them figure to themselves, as they read, Mr. LAVATER speaking to them by an Interpreter, who has a claim to their Indulgence, if he find not in his own Language, the copiousness and the resources which are peculiar to that of the Author. One of the privileges of the German, for example, is the power of creating at pleasure new words, and of compounding them in such a manner, that a single term shall suggest several ideas at once. In this chiefly, consists the beauty and energy of that Language, if, according to the observation of a great Metaphysician, the character of beauty in language be, to present *a great number of ideas in the shortest possible space of time*. No one has exercised this privilege of compounding words, with less reserve than our Author; and it is impossible to render those bold creations, in a language much less copious, and much more confined to rule.

It has been found necessary, in order to avoid alterations too glaring, in translating a work so much an Original as the present, to hazard

## FRENCH TRANSLATORS' PREFACE.

some expressions not entirely sanctioned by use. The Translators are reduced to a very awkward dilemma, between the apprehension of being *unfaithful* to their Author on the one hand, or of appearing *ridiculous* by too close an imitation on the other. They flatter themselves that they have avoided the former at least of these dangers. The Author himself acknowledges, that he discovers, in all the portions of this version which have come under his inspection, his own thoughts and manner. In order to surmount the difficulties of rendering such a book, in a different language, it is necessary to possess that kind of Enthusiasm with which Mr. LAVATER inspires every feeling heart.

Those who have read his great Work on the *Science* of Physiognomies\*, or faces, in the original German, have not superseded the necessity of studying the French Translation, if they mean to know all that he has written on the subject. It is not made from the German Edition, but from a Manuscript in which the Author has new moulded many passages of the Text, disposed his materials in a different order, and added some new articles.

The French Reader will be, in some measure, indemnified for his inability to peruse the Work in the Original, by finding here a better arrangement, engravings better executed, and subjects more interesting.

\* We have always expressed it by the word *Physiognomy*, although we might have taken in this sense, the term *Physiomy*, which denotes at once the Science, and the object about which it is employed: The former is preferred for the sake of perspicuity, and to prevent all possibility of mistake.

# INTRODUCTION.

**O** LORD OUR LORD, HOW EXCELLENT IS THY NAME IN ALL THE EARTH! WHO HAST SET THY GLORY ABOVE THE HEAVENS. OUT OF THE MOUTHS OF BABES AND SUCKLINGS HAST THOU ORDAINED STRENGTH.—WHEN I CONSIDER THY HEAVENS THE WORK OF THY FINGERS; THE MOON AND STARS WHICH THOU HAST ORDAINED; WHAT IS MAN THAT THOU ART MINDFUL OF HIM, AND THE SON OF MAN THAT THOU VISITEST HIM? FOR THOU HAST MADE HIM A LITTLE LOWER THAN THE ANGELS, AND HAST CROWNED HIM WITH GLORY AND HONOUR. THOU MADEST HIM TO HAVE DOMINION OVER THE WORKS OF THY HANDS: THOU HAST PUT ALL THINGS UNDER HIS FEET: THE BEASTS OF THE FIELD; THE FOWLS OF THE AIR, AND THE FISH OF THE SEA; AND WHATSOEVER PASSETH THROUGH THE PATHS OF THE SEAS.

O LORD OUR LORD, HOW EXCELLENT IS THY NAME IN ALL THE EARTH!



# I N T R O D U C T I O N.

T H E

## DIGNITY OF HUMAN NATURE.

‘AND God said:

*Let us make Man in our own Image.*

‘ Here Creation is suspended. The Universe in solemn silence expects the issue. Already the Air, the Waters, the Earth, are all animated. Every thing lives and moves.—But to what End are they called into existence? Where is the Unity in this great Whole? Every creature is hitherto only a detached part of a vast system! Every one lives and enjoys, but its enjoyment is limited to a single object! Where is the Being capable of enjoying all the others, where the mind that shall comprehend them, the heart that shall feel their impression? Nature makes no reply; she presents only a desert, motion useless and unproductive.

‘ Creation is suspended; the Universe stands still in silent expectation.

‘ If there existed a creature who was the complement, the sensible bond of created Beings, the master-piece of creation—that creature would be a copy, a visible Representative of the Divinity, a subordinate Deity, God in his image!—

‘ The Creator deliberates—the faculties of this new creation still flumber. This visible image of God shall be infinitely more beautiful and more animated than the meadows, the woods and the mountains; more beautiful and more animated than the fish of the sea, the beasts of the earth, or the fowls of heaven. It shall possess the power of thought, that productive and commanding faculty of the Most-High. What shall be its look? its life? its gait? its mien? What shall uni-



‘ versal Nature present, worthy of being compared to this human Soul,  
 ‘ this visible image of God who is a Spirit!

‘ The decree is accomplished:

*God created Man in his own Image,  
 In the Image of God created He him,  
 Male and female created He them.*

‘ What so honourable for human nature! Is it not in some measure  
 ‘ deified by this pause, this deliberation of the Creator, this impress of  
 ‘ his image!

‘ What simplicity, what majesty, in the structure of the human  
 ‘ body! Yet it is only the cover of the Soul, its veil and its organ. By  
 ‘ how many languages, motions and signs does this present, though  
 ‘ concealed Divinity, reveal himself in the human face! Thence he is  
 ‘ reflected as from a magical mirror. There is something inexpressi-  
 ‘ ble, something heavenly in the human eye; in the combination and  
 ‘ play of the features. Thus the Sun, too radiant to be directly con-  
 ‘ templated, reflects his lustre in the drops of the dew. Divinity en-  
 ‘ veloped in a mass of clay! with what energy, what grace dost thou  
 ‘ manifest thyself in Man!

‘ Observe the human figure. What an exquisite model of beauty  
 ‘ and harmony! Unity sublime! Harmony blended with variety! What  
 ‘ grace, what sweet accord, what symmetry in its members and con-  
 ‘ tours; and what softness, what delicacy of shadowing in its unity!

‘ Observe that divine, that soul-inspired countenance; that forehead,  
 ‘ the seat of thought; the glance of that eye; the breath of that  
 ‘ mouth; the nameless graces which overspread those cheeks. Every  
 ‘ thing speaks, all is in unison. It is the harmonious union of colours  
 ‘ in a single ray of the Sun.

*God*

*God created Man in his Image,  
In the Image of God created He him,  
Male and female created He them.*

‘Symbol of God and Nature, in which activity, force and empire at once reside! How he presents himself in all his sublimity! Study him. Draw his outline. Copy him, as the Sun paints himself in a drop of water.—All the Heroes of Antiquity, all the Deities which fancy has formed, to whatever age or region they belong, with whatever attributes the imagination of the poet may have decorated them—*difficili Membra Poetæ!* and the most sublime idea of an Angel which a Plato—a Winkelmann could conceive, painted by an Apelles or a Raphael—Venus—Anadyomene, Apollo himself, never can be compared to this production of the ETERNAL MIND.—They would be at most resemblances sketched after a faint shade, rendered dim, distorted and uncertain by the approach of night. Let the Poet and the Artist in imitation of the bee, range through the vast Universe to collect a treasure of beauty, force, and grace—Image of the living God! Compendium of the Creation; result of the divine purpose of Omnipotence—thou art, thou shalt for ever remain an idea which no stretch of genius can form, and no power of art execute!

‘Humanity! Image of the Most-Holy God vilely profaned! Compendium of Creation, weakened and mutilated! Temple in which the Deity vouchsafed to reside and reveal himself—by prodigies, by oracles; and, when the fulness of time was come, by the *Son*, the *brightness of Majesty* supreme, the *only* and the *first born*, by *whom*, and *for whom the World was made!* *The second Adam!*

‘Human Nature, what was thy destination? and what art thou become \*?’

\* HERDER: *The most ancient Documents of Humanity*, Part I.

Were the great truth expressed in this quotation continually present to my mind, What a book should I write! If I lose sight of it, would my book deserve the perusal of you for whom only I labour,—you who believe in the Dignity of Human Nature; you who believe in the resemblance which Man bears to the Author of his being?



# FRAGMENT FIRST.

## HISTORY

OF THE

### AUTHOR'S PHYSIOGNOMICAL KNOWLEDGE.

THE Reader will not be displeased, perhaps, if I treat him with a few anecdotes respecting the road which I have pursued in my physiognomical career.

I had attained my twenty-fifth year before I thought of writing a word on Physiognomy, or even of reading any book which treats of that Science. I had made scarcely any observations relating to the Subject; much less had I formed the design of collecting and methodising my remarks. Sometimes however, at first sight of certain faces, I felt an emotion which did not subside for a few moments after the object was removed; but I knew not the cause, and did not even attend to the Physiognomy which produced it. These sudden impressions, frequently repeated, insensibly led me to form a judgement of characters, but my decisions were turned into ridicule; I blushed at my own presumption, and became more circumspect. Years elapsed before I ventured again to express any of those instinctive judgements, which the impression of the moment dictated. But I amused myself occasionally with sketching the features of a friend, after having fixed

him in a particular attitude, and studied it attentively.—I have felt, from a child, an irresistible propensity for drawing, and especially for portrait painting; but without either patience or ability to execute any thing of importance. In the prosecution of my favourite amusement, my confused sensations became gradually more clear and distinct; I grew more and more sensible of proportion, difference of feature, resemblance and dissimilitude.—Happening one day to draw two faces immediately after each other, I was astonished to find that certain features in both were perfectly like; and my astonishment was the greater, that I knew, beyond the possibility of doubting, that the characters were essentially different.

May I be indulged with going into a more particular detail of one of my first observations of this sort? About sixteen years ago the celebrated *Lambert* paid a visit to Zurich, where I saw him. I have since had the pleasure of meeting that Gentleman at Berlin. His Physiognomy, from the singular conformation of the features, struck me exceedingly; the emotion was quick and powerful, and produced in me a sentiment of veneration which I am unable to describe.—A portrait of *Lambert* may reasonably be expected in the course of this Work, and I should have been happy to gratify my Readers with it; but every effort to procure one has proved unsuccessful.—The emotion which I have just mentioned, was, through the intervention of other objects, imperceptibly effaced: *Lambert* and his features were remembered no more. About three years after, I sketched the face of a dying friend, to preserve at least that memorial of a man whom I loved.—This portrait too I should with pleasure have presented to the public, but I had the misfortune to lose it by fire.—A thousand times had I contemplated the face of my friend, without once thinking of a resemblance between his features and those of *Lambert*. I had seen them in company, and heard them converse together—an incontestable proof that my Physiognomical discernment was not, at that time, very acute.—I did not ob-  
serve

serve a single trace of likeness. But as I proceeded in my drawing, the prominence of *Lambert's* profile recurred to my memory; his image seemed to start up before me, and I said to my friend—Your nose is exactly that of *Lambert*; and still as I advanced, the similarity of this feature became more perceptible. I pretend not to compare my friend to *Lambert*. It becomes not me to say what he might have been, had it pleased God to prolong his life. He possessed not, undoubtedly, the transcendent genius of that extraordinary man; there was, besides, as little conformity in their tempers as in the character of their eyes and foreheads; but they greatly resembled each other in the shape and delicate turn of the nose; and, I beg leave to subjoin, they both possessed, though in different degrees, a capacious and enlightened mind.

The resemblance of their noses, however, seemed to me sufficiently striking, to serve as an inducement to become more attentive, in drawing, to similar relations. Those which appeared oftener than once, between particular features of different faces, which I happened to sketch on the same day, I carefully noted. I was at pains to mark, together with this, the moral similitude of the persons concerned, at least in certain views of their character—and the discovery of such relations fixed my attention still more closely to the subject.

I was, nevertheless, very far from having reached the depths of the Science, and from giving myself up to the study of *Physiognomies*: I took care to make a very sparing use, even of the term.

Being on a visit one day to Mr. Zimmermann, now Physician to His Britannic Majesty at Hanover, and who then lived at Brougg, we stepped together to the window to look at a military procession which passed along. A face with which I was absolutely unacquainted, struck me so forcibly, notwithstanding my near-sightedness and distance from the street, that I instantly formed a decided judgement upon the case. Reflection had no share in it; I did not imagine what I had said deserved any notice. Mr. Zimmermann immediately asked  
me

me with signs of surprise, On what I founded this judgement? On the turn of the neck, replied I.—And this, properly speaking, is the Era of my Physiognomical researches.

Mr. Zimmermann attempted downright impossibilities in order to encourage me to proceed; he obliged me to furnish him with my judgement of certain proposed cases. I sometimes hazarded an opinion; but my conjectures were, for the most part, wretchedly erroneous, being no longer dictated by a sudden impulse, and, as it may be called, a kind of inspiration. To this hour, I cannot conceive how a Gentleman of his genius could persist in his sollicitations, nay, make a point of my committing my observations to writing. From that time I entered into a correspondence with him on the Subject, and drew imaginary faces to which I subjoined my remarks. I became tired, however, of this employment, and abandoned it for years together. I smiled at my own essays, and neither read nor wrote on Physiognomy. My turn came to produce a piece for the Physical Society of Zurich; and being embarrassed about the choice of a topic, I fixed, after a little deliberation, on that which I had so long renounced, and began to compose my essay, God knows how superficially, and with what precipitation. Mr. *Klokenbring* of Hanover requested the favour of my papers for the inspection of Mr. Zimmermann. I intrusted him with them, imperfect as they were; Mr. Zimmermann put them to the press without my knowledge; and thus I was suddenly and undesignedly brought forward, the avowed champion of the Science of Physiognomies. The publication of a second Essay accordingly followed; after which I considered myself as relieved from the necessity of any further appearance in this cause, at least for a season. Two very different motives soon concurred to change my intention, and induce me to resume the Subject. I heard very absurd opinions pronounced, not against my essays, I was abundantly sensible of their imperfection, and needed no critic to point it out to me—but against the Science itself;—while my  
own

own persuasion of its reality and importance daily acquired strength, as I continued to read new truths impressed on the *Physiomy*. These rash decisions, on the one hand, and on the other, pressing solicitations addressed to me from every quarter, by men endued with wisdom, probity and religion, joined to the pleasure of making fresh discoveries, determined me to expose to the public eye what is now before the Reader, and which he may denominate, if he will, the ravings, and reveries of a Visionary.

Above seven years have elapsed since I formed this resolution; and every step I advance in the execution, I meet with obstacles as numerous as unexpected, which, however, prevent not my collecting new observations sufficient to enable me to promise somewhat interesting.

I have procured a great number of drawings relating to my plan. I have examined and compared a variety of human figures of every class; and I have had recourse to my friends for assistance. The endless blunders committed by those whom I employed to draw and engrave, have become a plentiful source of inquiry and instruction for me. I was under the necessity of carefully studying myself, in order to make a proper choice of expressions; I was led to investigate and compare many objects, to which I had hitherto paid very slight attention. The exercise of my ecclesiastical function had brought me into connection with some very singular and remarkable characters. A journey which I was induced to undertake, partly for the sake of health, partly to obtain the pleasure of personal acquaintance with distinguished friends and strangers whom I had not yet seen, presented to my eye, inexperienced indeed, but attentive, a diversity of new and interesting objects. Thus my intelligence, such as it is, fixed, extended, and improved itself. Oftener than once I began to study the Authors who have written on *Physiognomy*, but was soon disgusted with their verbose jargon; and I discovered that most of them only pilfered from Aristotle. I then gave up books, and applied myself, as

VOL. I. F . formerly,



formerly, to the study of Nature herself, and the images which represent her; making it my principal aim, to discover the beautiful, the noble, the perfect; to define them, to familiarize them to my eye, and to give fresh energy to the sensations which they excited. New difficulties every day arose, but resources multiplied as fast. Every day I fell into mistakes; and every day I acquired knowledge and conviction. I was praised and censured; ridiculed and extolled. I could not refrain from smiling at this, well assured that I merited neither the one nor the other. But my inward satisfaction increased, while I anticipated the pleasure which my Work might communicate, and the benefits it might confer. This supports and consoles me under the weight of my Enterprise. And, at the moment I write, my progress is such, that upon some Physiognomies it is impossible for me to pronounce any judgement, while at the same time, on many other faces and figures, I am able to decide with a certainty equal to that which I have of my own existence.



# FRAGMENT SECOND.

ON

## HUMAN NATURE.

THE FIRST BASIS

OF THE

PHYSIOGNOMICAL SCIENCE.

OF all terrestrial Beings, Man is the most perfect, the most replete with life.

Every grain of sand is an immensity, every leaf a world, every insect an assemblage of incomprehensible effects, in which reflection is lost. Who is able to mark and reckon the intermediate degrees from the insect up to Man?

In Man are combined all the powers of Nature. He is the Abstract of Creation; He is at once the offspring and the Sovereign of the earth; the summary and the centre of all the other kinds of being, power, and life which inhabit the Globe with him.

Of all the organized Beings discoverable by our Senses there is no one in which are collected and blended three sorts of life so different from one another, and which, at the same time, unite, in a manner inconceivably marvellous, to form but one Whole: the *animal*, the *intellectual*, and the *moral* life; each of which, is, moreover, a combination of powers essentially different, but perfectly harmonious.

To

To know, to desire, to act—or rather, to observe and think, to feel and be attracted, to possess the power of motion and resistance: These render man a *physical, moral, and intellectual* Being.

Man endowed with these faculties, with this threefold life, is to himself an object of contemplation; the object of all others most worthy of being observed, and which he alone is worthy to contemplate.

In whatever point of view Man is considered, he presents a grand and interesting subject of investigation. In him is discernible every species of life taken separately: but he can be known only by certain external manifestations; by the body, by his surface. Spiritual and immaterial as the internal principle is, and however elevated by its nature beyond the reach of Sense, it is rendered visible and perceptible only by its correspondence with the body where it resides, and in which it acts and moves, as in its proper element. This principle thus becomes a subject of observation; and every thing in Man that can be known, is discovered solely through the medium of the Senses.

This threefold life, which indisputably belongs to Man, never can become an object of observation and research to himself but as it is manifested in the body, by that which is visible, sensible, perceptible in Man. There is not, in the whole extent of Nature, a single object whose properties and virtues are discoverable, in any other way than the external relations which fall under the examination of the Senses. These external indications determine the Characteristic of every Being; they are the foundation of all human knowledge. Man would be reduced to a state of total ignorance, of himself, and of the objects which surround him, unless, through universal Nature, every species of power and of life resided in a perceptible exterior; unless every object possessed a Character adapted to its nature and extent;

extent; announced at first sight what it was; and furnished a criterion to distinguish it from what it was not.

Every Being presented to us, must appear in some form, under some surface. We see it terminated by certain lines which result from its organisation. The Reader will forgive my repeating truths so obvious, and so admissible, when he considers that these truths, so universally known, are precisely the basis of the Physiognomical Science; that is, of the immediate knowledge of Man. What holds true with respect to the Beings which we perceive, and to organised bodies in particular, is still more undoubtedly true with respect to Human Nature. The organisation of Man distinguishes him from all the other inhabitants of the Globe; and his Physionomy, by which I mean, the surface and the outline of his organisation, infinitely exalts him above all the visible Beings which exist and live around him. We are acquainted with no Form so noble, so sublime, so majestic as his; with none that contains so many faculties, so many kinds of life, so many degrees of force, so many powers of action. Nimble, but firmly, his foot treads the ground; while his head stately rears itself to heaven. His eye darts like lightning from pole to pole. He makes himself felt at an immeasurable distance. He acts by a contact the most immediate, the most wonderfully diversified; and with a promptitude, a facility which exceed all comprehension. Who can number and describe the number of his evolutions? He is capable, at the same instant, of doing and suffering infinitely more than any other creature. In him are united firmness with pliancy, address with strength, activity with repose. He is of all creatures the most flexible, and the best armed with the power of resistance; there is no one equal to him in the multiplicity and harmony of his powers. The faculties of Man are singular and peculiar to himself, like his figure.

And this figure is much more marvellous, more admirable, more attractive, when its nobler faculties, whether active or passive, exert

and display themselves. It bears a greater resemblance to the brute, in those parts which are the seat of animal force; as it has a more obvious dissimilitude in those where the faculties of a higher order reside, where the active and spiritual powers of Man predominate.

The form, the proportion, the flexibility of the human frame; a stature elevated yet susceptible of innumerable motions and attitudes, all announce to the impartial Observer, supereminent strength united to a pliancy capable of assuming every shape, and of throwing itself into every posture; all display, to the first glance of the eye, the *Physiological* excellence and unity of Human Nature. The Head, especially the face; the figure of its bones compared to those of every other animal, discover to the more profound Observer, to the man who possesses a purer sentiment of truth, the pre-eminence and sublimity of the intellectual faculties.

The Eye, the look, the mouth, the cheeks, the surface of the forehead, considered either in a state of absolute rest, or in the endless variety of their movements; in a word, all that is expressed by the term *Physiomy*, is the most distinct, intelligible and lively display of internal feeling: of desire, passion, will; of all that constitutes the moral life, so superior to mere animal existence.

Though the Physiological, intellectual and moral life of man, with their subordinate faculties, and whatever constitutes their essence, be most wonderfully blended, so as to form but one and the same life; though these three different lives be not lodged in so many distinct apartments of the body, like families on separate floors of the same building, but co-exist in every point, and form by their combination one whole; it is nevertheless certain, that each of these vital principles has its peculiar place of residence in the human body, where it, in preference, manifests and exerts itself.

It cannot be denied that the physical force, though expanded over every part of the body, especially over the animal parts, is still more  
apparent

apparent and more striking, in the arm, from the shoulder to the very extremity of the fingers.

It is equally obvious that the intellectual life, the powers of human understanding, are peculiarly manifested in the conformation and position of the bones of the head; and particularly of the forehead; though, to the eyes of a careful Observer, they be perceptible in every particle of the human frame, on account of its harmony and homogeneity, of which we shall have occasion to make frequent mention in the course of this Work. It is likewise evident that the faculty of thinking has its seat, not in the foot, in the hand, or the breast; but in the head,—in the interior of the forehead.

The moral life of man discovers itself principally in the face,—in the various changes and transitions, or what is called the play, of the features. The aggregate of his moral and appetitive powers, the degree of his irritability, the sympathy and antipathy of which he is capable, his faculty of seizing or repelling objects which are without him, express themselves in the face, when the features are quiescent. The actual instant of passion roused into exertion, is depicted in the agitation of the features, always connected with a vehement palpitation of the heart. With serenity of countenance, on the contrary, there is always conjoined, calmness in the region of the heart, and in the breast.

This threefold life, though blended into one great, vital principle, diffused through every part of the body, might nevertheless be divided, classed and disposed in conformity to the different regions or compartments of the human fabric; and the Physionomist would be furnished, by this division, with a noble field of speculation, did we live in a world less depraved. The animal life, the lowest and most terrestrial of all, having its seat in the belly, would extend to, and comprehend the organs of generation, which would be its focus. The intermediate, or moral life, would reside in the breast, and have the heart for  
its

its centre and focus. The intellectual life, as being the most exalted, would have its seat in the head, and the eye would be its focus. Again, the face is the representative or the summary of all the three divisions. The forehead, down to the eye-brows, the mirror of intelligence: The nose and cheeks, the mirror of the moral life: The mouth and chin, the mirror of the animal life; while the eye would be the centre and summary of the whole. But it cannot be too often repeated, that these three lives, diffusing themselves through the whole body, manifest themselves in every part by their proper expression.

What I have hitherto said is so generally admitted, and is indeed so self-evident, that I blush at having dwelt so long on truths so obvious to the meanest capacity. But they are the foundation of all that follows: and these very truths, posterity will hardly believe it, are wilfully misunderstood, misrepresented, nay, with the most absurd affectation rejected, by many persons of the age in which we live.

The whole Science of Physiognomy, taken in the most extensive, as well as in the most restricted sense, rests, beyond contradiction, on these universal and incontestable principles. Clear as the Sun at noon, they are nevertheless cavilled at, and called in question. There are men who combat, or affect to combat, truths the most striking, the most simple, the most demonstrably certain; and without the admission of which, there is an end to all inquiry, all discovery, all knowledge. No doubt is entertained respecting the Physiognomy of every thing in Nature, except the Physiognomy of *Human* Nature; that is to say, of the object, of all others, the most beautiful, the most admirable, the most animated!

The Reader has been already warned to expect Fragments only, and not a complete Treatise on Physiognomy. A Sketch, however, of the whole System is to be found, in what has now been advanced. To fill it up properly, it would be necessary to consider separately,  
the

the Physiological part, or the exterior characteristic of the physical and animal powers of Man; the intellectual, or the expression of the faculties of human Understanding; and the moral, or the expression of Man's sentimental faculties, or powers of feeling, and of his irritability.

Again, each of these three classes should be sub-divided into two heads—Immediate Physiognomy, which would observe the character in a state of rest; and Pathognomy, which would study it when in action.

Before I enter into any detail of these general classes, it may be proper to premise a few particulars, by way of Introduction: And, once more I repeat it, I neither entertain the design, nor possess the ability of giving a Systematical Work.





# FRAGMENT THIRD.

## OF PHYSIOGNOMY.

THE word *Physiognomy*\* will recur so frequently in the course of this Work, that it is necessary, once for all, to determine the meaning which I affix to it. By *Physiognomy* then I mean, the talent of discovering the interior of Man by his exterior—of perceiving by certain natural signs, what does not immediately strike the senses. When I speak of *Physiognomy* considered as a Science, I comprehend under the term *Physiognomy*, all the external signs which, in Man, directly force themselves on the observer,—every feature, every outline, every modification, active or passive, every attitude and position of the human body, in a word, every thing that contributes immediately to the knowledge of Man, whether active or passive—every thing that shews him such as he really is.

In the most extended sense, the Human *Physiognomy* is, as I would have it understood—the exterior, the surface of Man; considered in a state either of motion or rest; whether as an original, or a representation. *Physiognomy* would accordingly be, the Science of discovering the relation between the exterior and the interior—between the visible surface and the invisible spirit which it covers—between the animated, perceptible matter, and the imperceptible principle which impresses this character of life upon it—between the apparent effect, and the concealed cause which produces it.

\* In the French Translation a new term, *Physiognomonie*, is employed to denote the Science—a liberty which the English Translator durst not imitate, and which he deemed unnecessary. *Physiognomy*, the word already in use, through this Translation signifies the Science, and *Physiognomy* the face.

In a more restricted sense, *Physiomy* means simply the air of the face; and *Physiognomy*, the knowledge of the features, and of their expression.

Man presents himself in so many different points of view, every one of which might become a particular subject of observation and inquiry, that there result, from this variety, as many classes of *Physionomies*, which would severally give exercise to corresponding exertions of *Physiognomical Science*.

For example, the form of Man might be separately considered; the proportion, the outline and the harmony of his members; his figure, according to a certain idea of proportion, of beauty, of perfection. And the talent of forming an accurate judgement upon the whole, of determining all these relations with exactness, and of discovering in them the expression of the predominant character, might be called fundamental, or *Physiological Physiognomy*.

By the help of *Anatomy* we are enabled to reduce into surfaces the parts which compose the human body—some of the internal parts may be separately observed, either by their outward extremities, or by the dissection of dead bodies. The faculty of determining certain internal qualities, according to these external signs, would be *Anatomical Physiognomy*: the proper employment of which would be to examine and observe the bones and cartilages, the muscles, the intestines, the glands, the veins and vessels, the nerves and ligaments.

The quality of the blood, the consistency, the warmth and coldness of the constitution, the grossness or delicacy of the organs, the moisture, the dryness, the flexibility, the irritability of Man, are so many new subjects of particular observation. The skill acquired in this line of research, and the consequences deduced from it, with relation to character, might be termed *Constitutional Physiognomy*.

*Medical Physiognomy* would employ itself in studying the signs of health and sickness, as manifested upon the human body.

The proper exercise of Moral Physiognomy would be to investigate, by external signs, the disposition toward good or evil; the inclination, the faculty which Man possesses of acting right, of doing mischief, or of enduring calamity.

The object of Intellectual Physiognomy would be, the faculties of human understanding, as they are disclosed by the conformation of the visible parts, the figure, the complexion, the movements, and in general, by the whole exterior.

In a word, there are as many divisions of Physionomical Science, as there are different points of view in which Man may be contemplated. He who is capable of forming a right judgement of the character of a person unknown, merely upon the impression produced by his outward appearance, might be denominated a Natural Physionomist. The Intelligent Physionomist is he who knows how to indicate and class the features and other external signs which characterize an individual—and, the Philosophical Physionomist is the man who possesses the ability of assigning the reasons why features and other external signs are determined in such or such a manner, and who thus unfolds internal causes, from sensible effects.



# FRAGMENT FOURTH.

## OF PHYSIOGNOMY

AND

## PATHOGNOMY.

PHYSIOGNOMY, in a restricted sense, is the interpretation of the human powers, or the science which explains the signs of the faculties.

Pathognomy is the interpretation of the passions, or the science which treats of the signs of the passions. The one considers the character when in a state of rest; the other examines it when in action.

The character, in a state of rest, resides in the form of the solid parts, and the inaction of those which are moveable.

The character impassioned is to be traced in the motion of the moveable parts. The motion is in proportion to the moving power. Passion has a determinate relation to the elasticity of the man, or that disposition which renders him susceptible of passions.

Physiognomy points out the fund of the human faculties, and Pathognomy the interest or revenue which it produces.

The one considers the man such as he is in general; the other, what he is at the present moment. The former estimates what he can, or cannot become, what he can, or cannot be; the latter, what he wishes, or does not wish to be.

The first is the root and stem of the second, the soil in which it is planted. To adopt the one without the other, is to suppose the existence of fruit without trees, of corn without a soil.

Phyfiognomy is the mirrour of the Naturalift and the Sage.

Pathognomy is the mirrour of Courtiers, and men of the World. Of it every one knows fomething, but few underftand Phyfiognomy.

Pathognomy has to contend with diffimulation; but Phyfiognomy is under no fuch neceffity: it is not to be deceived or milled. It warns us not to take for rich a man who offers fifty per Cent, nor to reckon him poor who is not in a condition to give one per Cent; in other words, to the eye of Pathognomy the poor may appear rich, whereas the Phyfionomift admits him only to be rich, who is fo in fact, though he may appear poor at the moment of decifion.

The friend of truth confiders thefe two fciences as infeparable. He ftudies them together; by attention he comes to difcover the Phyfionomy of the parts which are folid and quiefcent, in thofe which are foft and in motion—juft as he will perceive the pliancy and power of motion of thefe latter, in the folid parts. He affigns to every line of the forehead, the fpace to which the fportings of the paffions are limited,—he determines for every paffion the feat of its refidence, the fource from which it flows, its root, the fund which fupplies it. It fhall be my endeavour, through the whole courfe of this work, and almoft in every page, to prefent the Reader with more of Phyfiognomy than of the Pathognomic, this laft being much better known than the other.

ADDITION.

# A D D I T I O N.

## OF PHYSIOGNOMY IN GENERAL.

We shall be frequently under the necessity of using the terms *Physiognomy* and *Phyfiognomy* in a very extended sense. This Science enables us to form a judgment of the interior by the exterior. But what is the exterior of Man?—Not merely his naked figure, and the gestures which escape him without reflection—it is not, undoubtedly, by these alone, that his internal faculties, and their exertions, display themselves.

Rank, condition, habit, estate, dress, all concur to the modification of Man, every one is a several veil spread over him. But to pierce through all these coverings into his real character, to discover in these foreign and contingent determinations, solid and fixed principles by which to settle what the Man really is: This appears extremely difficult, if not impossible. Let us not, however, lose courage. It is true, that Man is acted upon, by every thing around him; but he, in his turn, acts upon all these external objects; and, if he receives their impression, he also communicates his own.

Hence it is, that a judgment may be formed of a man's character from his dress, his house, his furniture. Nature forms us, but we transform her work; and this very metamorphosis becomes a second nature. Placed in a vast Universe, Man forms for himself a little separate world which he fortifies, limits, arranges according to his own fancy, and in which his image is easily traced.

It is readily granted, that the objects with which Man is surrounded are in a great measure determined by his condition<sup>1</sup> and circumstances;

stances; it is certain at least, that the manner in which he suffers himself to be determined admits of very considerable variation. He may, however careless in this respect, arrange his matters like other persons whose situation is similar to his own, because he sees that, after all, conveniency and propriety require such arrangement; and this carelessness may be carried to the utmost pitch of indifference. In like manner, it is possible to trace his punctuality and exactness; to discover whether he be of an enterprising character, whether he aspire to a superior rank, or, what is certainly very rare, whether he betray a disposition to descend to a condition inferior to that which he actually possesses.

I hope it will not be accounted strange that I thus extend the range of the *Physionomist*. On the one hand, he takes an interest in all that relates to Man, and, on the other, his task is so difficult, that he ought, in justice, to be permitted to lay hold of every thing which has a tendency to shorten and facilitate his progress, and to conduct him with certainty to the grand object of his pursuit.



# FRAGMENT FIFTH.

## THE TRUTH

### OF THE

## PHYSIONOMY.

ONE of the chief ends I have in view in this work, is to prove that there is a *Physionomy*; to demonstrate that the *Physionomy* is true; in other words, that it is the real and visible expression of internal qualities, which are of themselves invisible. As every line of my Book must lead to that end, directly or indirectly, it would be unnecessary to introduce here a particular Dissertation on the Truth of *Physionomies*. Such dissertation would contain most of the observations which I shall have occasion to make in the sequel of these Fragments. They will appear more in their place, and will be rendered more luminous and intelligible, when illustrated and supported by proper examples. I satisfy myself, therefore, at present, with suggesting some ideas as an introduction to the subject.

All faces, all forms, all created beings, differ from one another, not only with respect to their class, their genus, their species, but also with respect to their individuality.

Every individual differs from every other individual of the same species. No truth is better known; but it is at the same time the most important, and the most decisive that can be alleged in favour of our System. A rose always differs from every other rose; an egg, an eel, a lion, an eagle, a Man, never have a perfect resemblance to another creature of their species.



This, to confine ourselves to the Human species, is the first basis of the Science of Physiognomies; a foundation the most sure, the most profound, and which can never be shaken. Notwithstanding the universal analogy, the never-failing resemblance which runs through the innumerable multitude of human figures, it is impossible to find two, which, placed by each other, and carefully examined, do not present a sensible difference.

It is equally certain, that to find two characters, as to mental faculties, perfectly like, is as impossible as to find two faces exactly similar.

Is not this single consideration sufficient to procure assent to the following proposition—

—That this external difference of face and figure must necessarily have a certain relation, a natural analogy to the internal difference of the heart and mind?—What, shall we allow that there is a real difference between the characters of men;—shall we admit also that there is a sensible diversity among all human faces and forms; and yet dare to deny that one of these differences is the cause of the other? Must we not acknowledge that the mind displays itself in the exterior, and that the body acts reciprocally on the interior, or the character of Man?

Anger, it is confessed, swells the muscles; and shall we deny that swollen muscles, and a choleric character, are to be considered as cause and effect?

Shall eyes full of fire, a look rapid as lightning—and a quick and penetrating spirit, be found united in numberless instances, and no manner of relation between them? Can this concurrence be the work of mere chance? What, ascribe it rather to chance, than to a natural influence, than to an immediate reciprocal effect; while at the very instant that the soul is most absorbed in meditation, when the mind is in its greatest activity, the motion or position of the eyes varies in the most decided manner!

An eye open, serene, which welcomes you with an engaging and gracious look; and a heart frank, honest, expansive, and which flies to meet you—are they to be found united in thousands of persons by chance only, and without having the relation of cause and effect?

Can Nature have acted in every thing conformably to the laws of order and wisdom,—is the harmony of cause and effect universal,—is this relation incontestibly perceivable in all other objects,—and in that, on which Nature has lavished so rich a profusion of beauty and nobility, can she have acted arbitrarily, without order, without law? Does the Human face, that mirror of the Deity, that masterpiece of the visible creation, present no appearance of cause and effect, no relation between the exterior and the interior, the visible and invisible, the cause, and what it produces? To attack the truth of the Physionomy, is, in effect, to maintain this absurdity.

According to such persons, Truth itself is perpetually involved in darkness and illusion: the Order established from eternity is, according to them, nothing but a dexterous imposture, which incessantly presents other objects than those which ought to appear.

Good sense is shocked at the idea of maintaining, that Newton or Leibnitz might resemble one born an idiot, who could not walk with a firm pace, nor fix his eye, nor conceive, nor express reasonably the plainest abstract proposition: What treatment would he deserve who presumed to add, that the one of these great men conceived the Theodicea in a brain like that of a Laplander; and that the other balanced the planets, and divided the rays of the sun, in a head resembling that of an Esquimau, who can reckon no farther than six, and calls all beyond it innumerable?

Would not common sense revolt against the absurdity of maintaining, that a robust man may have a perfect resemblance to one infirm, a person in full health, to one dying of a consumption, a man  
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of a lively and ardent character, to one of a sedate and gentle disposition?

Who would not exclaim against the effrontery of affirming, that joy and sorrow, pleasure and pain, love and hatred, are characterized by the same signs; which amounts to an affirmation, that they are not marked by any sign whatever in the exterior of Man? Such are, however, the absurdities which must be digested by those, who banish the Science of *Physionomies* to the land of chimeras. It is to invert that order, it is to destroy that happy concatenation of things, in which we discern and admire eternal Wisdom.

It cannot be too often repeated: To ascribe every thing to arbitrary causes, to blind chance, without rule and without law, is the philosophy of madmen, the death of sound *Physics*, sound *Philosophy*, sound *Religion*: To proscribe this error, to attack it wherever it appears, is the business of the true *Naturalist*, of the true *Philosopher*, of the true *Theologian*.

I have already said, that it was not my intention to anticipate the subject of my future Fragments; but I feel myself under the necessity of subjoining in this place some farther remarks.

Every man, it is a fact which cannot be called in question, forms his judgement of each object without exception, from its *Physionomy*, its exterior, its given surface. From these outward signs, we universally and invariably infer the internal qualities of the object. I am forced to tread the same ground over and over again, in order to prove what ought to be self-evident as our own existence. But, to demonstrate what is disputed, it is necessary to recur to principles which are incontestable.

Where is the Merchant who forms a judgement of the goods he purchases, by any other rule than their *Physionomy*, if the seller be a stranger to him? Is it not by their *Physionomy*, likewise, that he  
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forms his judgement, when, having purchased them in confidence of his correspondent's honesty, he examines them, to find whether or not they answer his expectation? Has he any other signs whereby to judge, than their colour, their fineness, their surface, their exterior, their Physionomy? In estimating the value of coin, has he any other rule of judgement? Why does he receive one Guinea, reject a second, and weigh a third? Is it not because the colour is too bright or too pale; is it not on account of the impression, the exterior, the Physionomy of it? A Stranger presents himself to buy or to sell, What is the first thing he does? He looks at him attentively. And does not the face of the stranger enter considerably into the opinion which he forms of him? Scarce has the unknown person retired when he declares his opinion. "He has the look of an honest man." or, "There is something forbidding in his appearance," or else, "something that prejudices you in his favour." Whether his judgement be well or ill founded is of little importance: still he forms a judgement; he dares not decide, he judges not definitively, but at least he forms conjectures by reasoning from the exterior to the interior.

The Husbandman when he visits his field, or his vineyard, on what does he build his hope? Is it not on the colour, the size, the situation, the exterior,—in a word, on the Physionomy of the crop in blossom, of the stalks, the ears, the shoots? On the first or second glance of his eye he will pronounce, "That ear is sickly; that wood is sound:—this will thrive, that will come to nothing."—Sometimes he adds; "There is a branch that will produce few grapes, though it has such a promising appearance." How comes he to judge in this manner? Because he perceives what the Physionomist discovers in a beautiful human face, but destitute of expression—a want of energy;—And how is this discovery made, if not by some external sign?

As to the Physician, the Phyſionomy of the patient frequently inſtructs him better than all the verbal information he can receive. It is aſtoniſhing to think how far ſome Phyſicians have carried their ſagacity in this reſpect. I ſhall only quote Zimmermann, among our cotemporaries, and of thoſe who have left the world, Kempf, whoſe Son is Author of a treatiſe on the different conſtitutions of mankind.

The Painter—but we ſhall ſay nothing of him: the thing ſpeaks for itſelf, and muſt confound the pretended Unbelievers in Phyſiognomy. The Traveller, the friend of humanity, the miſanthrope, the lover, and many others that might be mentioned, act, every one of them, from their feelings, from their Phyſiognomical diſcernment, true or falſe, clear or confuſed. And this feeling, this Phyſiognomical diſcernment excites compaſſion or malignant joy, love or hatred, reſerve or confidence.

Do we not every day form a judgement of the ſky, or weather, itſelf, from its Phyſionomy? We eſtimate, in like manner, every thing we eat and drink by the ſame ſtandard. We judge at firſt ſight, from the exterior, of the good or bad intrinsic qualities.

A baſket of fruit is preſented; What determines our choice? Why do we fix upon one, and reject another? The exterior decides it.

What is univerſal Nature but Phyſionomy? Is not every thing ſurface and contents? body and ſoul? external effect and internal faculty? inviſible principle and viſible end?

Examine every ſpecies of knowledge which Man can poſſibly have acquired: Is there one but what is founded upon external ſigns, upon certain characters, upon the relation of viſible to inviſible, of perceptible to imperceptible?

The Phyſionomy, taken in the moſt extenſive or the moſt reſtricted ſenſe, is the ſoul of all our opinions, of our efforts, our actions, our expectations, our fears and our hopes; of every ſenſation agreeable or diſagreeable, excited by objects without us. It is our guide, and  
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the rule of our conduct, from the cradle to the coffin, in all conditions, at all ages, and among all nations, from Adam to the Man who shall die last: it pervades every order of animated beings, from the insect crushed beneath our foot, up to the most enlightened of Philosophers, and why not up to Angels?—up to Jesus Christ himself?

Every insect knows its friend and its enemy; every child loves or fears, it knows not why, merely by a Physiognomical discernment. There is not a single person upon earth who is not influenced by the Physionomy; not one to whom you could not draw a face which he would think very lovely, or very odious; not one who does not, less or more, consider, measure, compare, and judge from the Physionomy, a Man whom he sees for the first time, though perhaps he never heard the word Physionomy pronounced; not one, in short, who does not thus form a judgement of every thing that passes before his eyes, in other words, who does not appreciate their intrinsic value from their exterior.

The art of dissimulation itself is founded on Physiognomy, though it be often employed as an objection to it. Why does the Hypocrite endeavour to resemble the Man of Probity? Is it not because he thinks, though this idea be perhaps confused and undigested, that every eye discovers the honest Man, by certain characters which are proper to him?

Where is the Judge,—be he intelligent or not, whether he admit the fact, or deny it, who never paid some regard, in this sense of the word, to personal appearance? Is there one who can be, who dares to be, who ought to suffer himself to be, perfectly indifferent about the exterior of the parties who are brought before him for judgement?—What Sovereign will make choice of a Minister, without paying some attention to his exterior; without judging of him, secretly and to a certain degree, from his figure? No Officer will enlist a Soldier without attending to his exterior, independent of stature. No Master

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or Mistréſs of a family will engage a ſervant unleſs their choice, whether well or ill directed, be influenced by the exterior, the Phyſionomy.

The accumulation of ſo many inſtances leaves no room to doubt of the tacit and unanimous acknowledgement which is made by Mankind reſpecting the influence which the Phyſionomy has upon their ſentiments, and their conduct; but I tire of multiplying examples, and it is with reluctance, that in order to demonſtrate truth to the Learned, I repeat what every child knows, or might know if he would.

“He who hath eyes to ſee, let him ſee;” but if a man be unable to bear the too near approach of light, becauſe his eyes are weak, ſhould it excite his rage? can I prevent his burning himſelf, in trying to extinguiſh the candle? It is unpleaſant to hold ſuch language; but fully perſuaded as I am of what I have already ſaid, and of what I have farther to offer, I ſpeak with confidence, as it becomes the man who feels himſelf armed with irrefiſtible arguments to convince every attentive, unprejudiced mind, every ſincere lover of the truth. Beſides, it is of importance to lower the pretenſions of certain literary deſpots, and to compel them to employ a little more modeſty in pronouncing their deciſions. It is a ſettled point then, not becauſe I affirm it, but becauſe the thing is evident—becauſe it would be equally true, had I never ſaid a word on the ſubject—it is a ſettled point, that the Phyſionomy is the daily guide of every Man, whether he know it or not—that every Man, to uſe the words of Sulzer, let him doubt or believe it as he will, is leſs or more ſkilled in Phyſiognomy—that there exiſts not a ſingle living creature, that does not deduce conſequences, after its manner, from the exterior to the interior, and forms a judgement, from what ſtrikes the ſenſes, of objects inacceſſible to ſenſe.

This tacit but univerſal acknowledgment, that the exterior, the viſible, the ſurface of objects, indicates their interior, their properties; that every external ſign is an expreſſion of internal qualities;—

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this acknowledgement, I say, appears to me decisive, and of the last importance, with respect to the human Physionomy.

I must repeat it, If every kind of fruit have a Physionomy proper to itself, shall the Lord of the Earth have none? Can the simplest and most inanimated of beings possess an external characteristic, which distinguishes it from every other creature, even those of its own order—and the most beautiful, the most sublime, the most compounded, the most animated of Beings, shall He exhibit no characteristic at all?

Whatever, therefore, may be advanced by the most learned Academician, or the most ignorant Clown, against the truth of the Human Physionomy, and the confidence due to it; in spite of the sneer of a contemptuous piety, and the insulting glance which Philosophic pride may let fall on him who professes to believe in the characteristic expression of the human body,—it is nevertheless certain, that Man, considered still in this point of view, is of all objects the most important, the most worthy of close and progressive observation; and that, in general, there cannot be a more interesting employment, than to unfold to the eyes of Man, the beauties and the perfections of Human Nature.





# FRAGMENT SIXTH.

## P R E J U D I C E S

### A G A I N S T T H E

### S C I E N C E O F P H Y S I O N O M I E S.

BEFORE I can proceed to demonstrate that Physiognomy is really a Science, founded in Nature, and endeavour to make the Reader sensible of its great utility; before I lead his attention to Human Nature in general, it seems necessary to point out some of the reasons which have occasioned the general prejudice against Physiognomy, against that, especially, which I call moral and intellectual, and to examine what may have given rise to the hatred which it excites, and the sarcasms to which it is exposed.

That this is the treatment it experiences, is a fact which needs no proof. Among an hundred persons who speak upon the subject, there are always above ninety who publicly declare themselves against the Science of Physiognomies, and turn it into ridicule, though they secretly believe it, at least to a certain degree. Some there are, however, who condemn it upon principle. It is impossible to dive into all the various reasons of such condemnation; and if it were possible, who possesses courage sufficient to drag forth these secrets from the depths of the human heart, and to expose them in all the brightness of day?

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It is as easy, however, as it is essential to produce several of the reasons which account for the universality, the vehemence, and the implacability of that hatred and contempt against which this Science has to struggle.

## I.

“The greatest absurdities have been advanced respecting the *Physiognomy*.” This beautiful Science has been disfigured; it has been transformed into an irrational and contemptible system of quackery; it has been confounded with *Chiromancy*, and the pretended art of reading a man’s destiny on his forehead. From Aristotle downward, treatises the most insipid, the most ridiculous, the most offensive to good sense and taste, have been written on the subject. And, unfortunately, there was no good Book in favour of *Physiognomy*, which could be opposed to such trash. Where is the enlightened Man, the Man of taste, the Man of genius, who has applied to the examination of this Science with the impartiality, the energy, the love of truth, which it requires, and which, fallacious or not, it seems always to merit, were it for no other reason than that it has been canvassed by forty or fifty Authors of different Nations?

How weak and how timid the voice of the few distinguished Writers, who have borne their testimony to the truth and dignity of this Science!

Where shall we find the Man possessed of sufficient courage, sufficient firmness, sufficiently accustomed to think for himself, to venerate as sacred what the profanation of so many ages has covered with ridicule?—Is not this the usual course of human affairs? We begin with aggrandizing our object beyond all bounds, we become enthusiastically fond of it, we give ourselves up to a kind of idolatry,—then, ardor cools as fast, we descend as rapidly: We had set out with bestowing excessive commendation, and, when the tide is turned,

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without any good reason depreciate, what we had too violently extolled.

The disgusting manner in which the Science has been treated, has naturally produced disgust at the Science itself. Is there a single truth, is there any one religious doctrine, however sublime in other respects, which has not undergone the same fate? Where is the good cause which may not be rendered a bad one, at least for a time, by being improperly brought forward, or badly supported? Thousands have renounced the Christian Faith, because Christianity was defended by weak arguments, and truth itself was placed in a wrong light.

## 2.

Others declare against Physiognomy, from real goodness of heart, and with the purest intention. They believe, and not altogether without reason, that most men would employ it to the disadvantage of their fellow-creatures. They foresee that many hasty and unjust decisions may be pronounced by ignorant and wicked men; that calumny, unable to produce facts, might avail itself of the Physiognomy, to bring the intentions of a man under suspicion.—Generous souls, for whose sake Physiognomy deserves to be a true Science, since the lustre of their character must shed a new light upon it—those generous Souls, I say, imagine themselves obliged to combat the Science, not from an apprehension that it can injure themselves, but because so many others, whose character they suppose to be better than what is announced by their countenance, would manifestly suffer, were the expression of the Physiognomy to become the object of a real Science.

## 3.

It is equally certain, that many reject Physiognomy from weakness of mind. Few have reflected, or are capable of reflection; few, even of those who must be allowed in some measure to possess a spirit of observation, are in a condition sufficiently to fix and to concentrate  
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their observations. How few are there, who strive against the stream of fashionable prejudice; who have either the courage, or the ambition to pursue a new track! How are the powers of the human mind blunted by indolence, whose formidable magic is so extensively felt! What estrangement from, what aversion to the most excellent and useful Sciences, are inspired by that enemy of all improvement!

## 4.

Among the number of unbelievers, there may be, perhaps, some, who are such purely out of modesty and humility. Their *Physiognomy* has been commended; but they cannot take credit for all the virtues, of which it is supposed to be the expression. Their own secret and humiliating reflections reduce them far below the standard fixed by the opinion of the world; and hence they infer, that the Science of *Physiognomies* is frivolous and deceitful.

## 5.

Many others, on the contrary,—sad reflection, but; alas! too well founded! many are hostile to this Science, from the dread of its light. I here solemnly declare, and what I have just said will procure belief for me, that I do not consider all the enemies of *Physiognomy* to be bad people. I have heard persons of the best sense, and of the most respectable character, declaim loudly against it. But I boldly maintain, that almost every bad man is its adversary; and supposing a bad man should think fit to become a champion for it, he has undoubtedly his private reasons, which may be easily guessed. But, it may be said, why should the greater part of the vicious openly declare against it?—It is, because they secretly believe it; it is, because they have an inward conviction, that their *Physiognomy* is not what it would be, were they persons of probity, did they enjoy a conscience pure and without remorse.

They have therefore an obvious interest in decrying the Science as chimerical, and in attempting to render it an object of laughter.

The more directly a witness gives evidence against us, and the more unexceptionable his testimony appears, the more we fear him; and it is in such a case that a man employs all the skill and address of which he is master, to discover something about the witness which he can turn into ridicule.

The Miser who tries by all possible means to gratify his ruling passion, but who at the same time employs every art to conceal it, has not he an interest in decrying a Science, which, by unveiling his real character, would expose him to the world in all his nakedness? Would he act thus, but from a secret conviction that it is not so chimerical as he wishes it should be thought? If the Miser have no characteristic signs which betray his character, what makes him uneasy when those signs are talked of? The more it concerns the man, who does not yet stand confessed the slave of a vile passion which domineers over him in secret; the more, I say, it concerns him to hide from every eye his concealed vice, the more objections will he have to produce against the truth of the Physiognomy, from his very belief in it.

The rage of the vicious, therefore, against Physiognomy, is to me the most convincing proof, that, in their heart, they believe it. They discern the truth of it in others, and tremble to think of becoming a proof of its reality in their turn. And this is the more probable, because I am satisfied, by evidence which I cannot doubt, that the same persons who affect to make a jest of it in public, are most eager to read or to hear Physiognomical decisions. I boldly appeal to every Reader who is prejudiced against Physiognomy, or who pretends to be so, and I ask him, whether he has not a secret desire, that a Physiognomical Observer, to whom he was not personally known, and who had never seen any thing of him, except his portrait, should make a commentary upon his Physiognomy? I should be tempted to ask those likewise who treat my enterprize as fanciful, if they will be less disposed to

to

to read my Effays, on that account? I know it, I predict it, without pretending to be a prophet——Ye zealous Antagonists of Physiognomy, you will read my book, you will study it, and you will be frequently of my opinion——you will often discover with pleasure in these Fragments, observations which you have made without expressing them in words——and nevertheless——you will refute me in public. In the silence of your Closet, I shall sometimes obtain from you a smile of approbation, and the next moment——you will affect to laugh at the truth which you have felt.——You will henceforth make more frequent observations, you will thereby be enabled to proceed with a firmer pace; but you will not be less inclined to turn all these observations into ridicule; for it is the philosophic ton of the age in which we live, for men to make merry with those truths which they inwardly believe, and from which they cannot withhold their assent.



ADDITION,

# A D D I T I O N,

BY AN UNKNOWN HAND,

## O N I N D I F F E R E N C E

A B O U T

### THE SCIENCE OF PHYSIONOMIES.

LET us spend a few moments in reflecting on the indifference with which Physiognomy is treated; for, strictly speaking, it has to combat indifference, rather than contempt or hatred. Happily for the world, few are born with a spirit of observation. Providence has wisely bestowed on every individual a particular instinct, which prompts it to act in a certain manner, and which serves as a guide through the path of life. This instinct likewise combines less or more the variety of knowledge which we acquire, in some measure without our perceiving it. Every man has a sphere of activity peculiar to himself, every one his particular measure of enjoyment and suffering; and as it is only by reiterated experiments that he discovers what is analogous to him, the love or hatred which certain objects inspire, is gradually rooted and confirmed. In this manner he satisfies his wants, he perceives clearly the relation which different objects have to himself, and is little concerned about that which they have to each other. He feels that such and such objects act upon him in such and such a manner, but he never thinks of enquiring why they act thus; he chuses rather to be governed by circumstances; and, however great the apparent eagerness to investigate the essence of things,

things, and the causes of effects, this knowledge is seldom considered as a real want. How many even of those who pretend to think and observe, satisfy themselves with mere commonplace, and equivocal appearances!

Thus, as a man eats, drinks and digests, without thinking of his stomach, he sees, learns, acts, and combines the experiments which he makes, without a proper consciousness of his actions. Thus too, the features and manners of a stranger produce an effect upon him; he feels whether he ought to approach or to retire; or rather, he is instinctively attracted or repelled, without waiting for enquiry or elucidation.

There is likewise one class of mankind who have a profound respect for Physiognomy, considered as a mysterious Science. They love to hear of an able Physionomist, as they would of a dexterous Juggler, or Magician; and though the infallibility of the Physionomist may still be called in question, how few are there who would not willingly give a small matter to have their fortune told by this species of moral Conjuror!

But let us leave our adversaries with their hatred, their contempt or their indifference; let them endeavour to injure us, each in his own way, there are others in abundance who will prize this Work, and bestow on it the esteem which it merits. It would be a very rash attempt, to aim at fixing the attention of all mankind on the same point, were that point humanity itself: but he who takes an interest in every thing that concerns human nature, who disdains to wrap himself up in cold reserve, and scorns the pitiful gratification of building his own importance on the contempt he bears to others,—this man, I say, will rejoice to trace here his own opinions, and to see his feelings sometimes expressed in words.



# FRAGMENT SEVENTH.

## AUTHORITIES.

IT is certain that authority has more weight with the multitude than reason, even in things which belong to the province of the understanding. To rouse, therefore, the attention of my less informed Readers, and to furnish the more enlightened with popular arguments, calculated to persuade weak minds, I shall here produce some Authorities more or less important, of wise and learned men; in whose company I am under no apprehension of exposing myself to ridicule. These Authorities are neither numerous nor complete, but it will appear that they are not destitute of solid principles; and, by one class of Readers, they will perhaps be found as important as unexpected.

### I.

#### S O L O M O N.

‘ A naughty person, a wicked man walketh with a froward mouth:  
‘ he winketh with his eyes, he speaketh with his feet, he teacheth with  
‘ his fingers. Prov. vi. 12, 13.

‘ He shutteth his eyes to devise froward things: moving his lips, he  
‘ bringeth evil to pass. Prov. xvi. 30.

‘ Wisdom is before (appears on the face of) him that hath understanding;  
but the eyes of a fool are in the ends of the earth. Prov. xvii. 24.

‘ An high look, and a proud heart. Prov. xxi. 4.

‘ A wicked man hardeneth his face; but as for the upright, he directeth his way. Prov. xxi. 29.

‘ There is a generation, O how lofty are their eyes! and their eyelids  
‘ are lifted up. Prov. xxx. 13.

### 2. JESUS,

## 2.

## J E S U S, T H E S O N O F S I R A C H.

‘ The heart of a man changeth his countenance, whether it be for good or evil. A cheerful countenance is a token of a heart that is in prosperity. Ecclesiasticus xiii. 25, 26.

‘ A man is known by his look, and a wise man by the air of his countenance.

‘ There is a wicked man that hangeth down his head sadly, casting down his countenance, and making as if he heard not. A man’s attire, and excessive laughter, and gait, shew what he is. Ecclesiasticus xix. 26, 27. 29, 30.

‘ The wickedness of a woman changeth her face. Ecclesiasticus xxv. 17.’

## 3.

## G A L E N.

‘ Nature has constituted the bodily organs, with a suitableness to the qualities of the mind\*.’

## 4.

## P L I N Y.

‘ The forehead of a man is the index of sorrow, cheerfulness, clemency, severity†.’

## 5.

## C I C E R O.

‘ Nature hath bestowed on Man a bodily figure completely adapted to his mind. The face of every other animal she has bended downward to the ground, from whence its nourishment is drawn; to Man alone is given a form erect, a face turned upward to his kindred heaven, to those divine abodes which are his native seat. She has,

\* Natura membra componit, prout moribus animæ convenit.

† Fronsq̃ue hominis tristitiæ, hilaritatis, clementiæ, severitatis index est.

‘ besides, so exquisitely modelled the human features, that they are  
 ‘ capable of expressing the most secret emotions of the soul; the pe-  
 ‘ netrating glances of the eye indicate the corresponding internal af-  
 ‘ fections; and that which is emphatically called the *countenance*\*,  
 ‘ with an energy communicated to no animal but Man, announces the  
 ‘ moral character. The Greeks well understood this relation, but  
 ‘ have no word in their language to express it. I omit the powers of  
 ‘ expression and communication resident in the other parts of the body,  
 ‘ the modulation of the voice, the faculty of speech, &c.†’

6.

M O N T A G N E.

‘ Nothing has a greater appearance of probability than the con-  
 ‘ formity and relation of body to mind. It is not credible that they  
 ‘ can be discordant, unless some accident should have interrupted the  
 ‘ natural course of things. I cannot too often repeat, in what estima-  
 ‘ tion I hold beauty, that quality so powerful and beneficial—not only  
 ‘ to the human race who are destined to assist each other, but also to  
 ‘ the brute creation; I consider it as only one step below goodness.  
 Lib. III. C. xii.

7.

B A C O N.

‘ An inquiry into the knowledge which may be attained respecting  
 ‘ mind, from bodily conformation, or respecting body, from the acci-  
 ‘ dents of mind, has been productive of two arts, both of them expla-

† *Figuram corporisabilem et aptam ingenio humano dedit Natura; nam cum cæteras animantes abjecisset ad pastum, solum Hominem erexit, ad cœlique quasi cognationem, domicillique pristini conspectum excitavit. Tum speciem ita formavit oris, ut in ea penitus reconditos mores effingeret; nam et oculi nimis arguti, quemadmodum animo affecti sinus loquuntur; et is qui appellatur *vultus*\*, qui nullo in animante esse, præter Hominem, potest, indicat mores: cujus vim Græci norunt, nomen omnino non habent. Omitto opportunitates habilitatesque reliqui corporis, moderationem vocis, orationis vim, &c. De Legib. l. 9.*

\* *Vultus*, the countenance, derived from the verb *vult*, happily expresses the correspondence between internal feeling, and the external signs of it displayed in the face.

‘natory of human nature: the one illustrated by the researches of  
‘Aristotle, the other by those of Hippocrates. And although in  
‘modern times these arts may have been polluted by a mixture of  
‘superstitious and fanciful ingredients,—yet, when purified and re-  
‘duced to their first principles, they have a solid foundation in Na-  
‘ture, and are useful in the intercourse of life. The first is Physiog-  
‘nomy, which discovers the propensities of the Mind in the linea-  
‘ments of the body; the other is the Interpretation of natural dreams,  
‘which infers the state and disposition of the body from the agitation  
‘of the mind\*.’

## 8.

L E I B N I T Z.

‘Were men at pains more attentively to observe the external mo-  
‘tions which accompany the passions, it would be difficult to dissem-  
‘ble them. With respect to shame, it merits consideration, that mo-  
‘dest persons sometimes feel emotions similar to those excited by  
‘shame, when they are only witnesses of an indecent action.’ *New*  
*Essays on the Human Understanding*, Book II. Chap. xx.

## 9.

E R N E S T.

——‘Hence also the exact correspondence of body and mind; for  
‘the natural conformation and habit of body are usually found con-  
‘formable to the dispositions and propensities of the mind, to such a  
‘degree, that from the speech, the gait, the complexion, a person of  
‘discernment will form a tolerably accurate judgment of the mental

\* Descriptio, qualis possit haberi notitia de anima ex habitu corporis, aut de corpore ex accidentibus animæ, duas nobis peperit artes, utramque prædætionis: inquisitionibus alteram Aristotelis, alteram Hippocratis decoratam. Quamquam autem tempora recentiora has artes superstitiosis et phantasticis mixtoris polluerint, repurgatæ tamen ac in integrum restitutæ, et fundamentum habent in natura solidum, et fructum edunt ad vitam communem utilem. Prima est Physiognomia, quæ per corporis lineamenta, animi indicat propensiones; altera somniorum naturalium interpretatio, quæ corporis statum et dispositionem ex animi agitationibus detegit. *De Augm. Sc.* L. IV. i.

‘ powers. Rapid movements of body are generally connected with  
 ‘ mental impetuosity; as, on the contrary, slowness of speech, and  
 ‘ deliberate pace, are the usual concomitants of dulness of understand-  
 ‘ ing, and a phlegmatic temperament; not to mention, the skill which  
 ‘ some possess of tracing the nature and disposition of the mind, in the  
 ‘ lineaments of the face, and the conformation of the whole head,  
 ‘ which they are confirmed by an uniform experience. For though  
 ‘ the minds of certain persons may not sufficiently correspond to the  
 ‘ form of the countenance, it cannot therefore be denied that the dis-  
 ‘ position naturally is, what the looks indicate; since by study and prac-  
 ‘ tice the natural propensities may be so checked and restrained, and  
 ‘ the faults of the temper so corrected, as to leave scarcely any trace  
 ‘ of their existence. The case of Socrates is a striking instance of  
 ‘ this\*.’

IO,

S U L Z E R.

‘ It is a certain truth, though little attention be paid to it, that of all  
 ‘ the objects which charm the eye, there is no one more interesting than  
 ‘ Man, in whatever point of view he is contemplated. The grandest,  
 ‘ the most inconceivable operation of Nature is the modelling of a  
 ‘ mass of brute matter in such a manner as to receive and exhibit the  
 ‘ impress of life, of thought, of sentiment and moral character. If we  
 ‘ are not struck with astonishment and admiration at the sight of Man,

\* ——— Ex eo animi corporisque cernitur conspiratio, quod ferè solet naturalis corporis habitus cum habilitati-  
 bus propensionibusque animi consentire, ut ex oratione, incessu, colore, de animi ingeniique ratione conjectura fieri  
 possit. Idem enim corporis animique celeres habere motus solent; qui sermone contra et incessu naturâ lento, in-  
 genio etiam hebetiore esse solent, et tardiores animi impetus habent; nihil ut de eo dicam, quod quidam ex oris vul-  
 tusque lineamentis, totius capitis conformatione, de animi naturâ et indole judicari posse existimant, in quo quidem  
 experientiam minimè illi habent repugnantem. Quamquam enim accidit interdum, ut animi hominum conforma-  
 tioni oris non respondeant satis, non tamen propterea negandum est naturalem animorum indolem talem fuisse, qua-  
 lem vultus prodit; cum operâ et studio propensiones naturales ita infringi et dejici, vitiaque ingenii emendari pos-  
 sint, ut eorum nullum pene vestigium relinquatur. Quam in rem insignis est Socratis exemplum. *Init. Solid. Doctr.*  
 pag. 170.

it is merely the effect of habit, which renders the most wonderful objects familiar. Hence it is that the human figure, even the face, excites not the attention of the vulgar. But the man who rises above the prejudices of custom, and observes with discernment and reflection what passes before him, will find every Physiomy a remarkable and important object. Though to the generality, Physiognomy, or the Science of discovering the character of Man by his face and figure, may appear a frivolous pursuit, it is nevertheless certain, that every person who possesses sensibility, and employs attention, is a Physiognomist, at least to a certain degree: for he discovers, beyond the possibility of mistake, in the Physiomy and deportment of a Man, what at that moment is actually passing in the mind. We frequently affirm, under the fullest persuasion of being right, that a man is gay, or sad, that he is thoughtful, uneasy, out of temper, and the like: and it would be just matter of surprize if any one should take upon him to contradict us on such occasions. It is undoubtedly true then, that it is possible to discover in a man's figure, especially in his face, something of what is passing in his inmost soul. WE SEE THE SOUL IN THE BODY. In other words it may be said, THE BODY IS THE IMAGE OF THE SOUL, OR THE SOUL ITSELF RENDERED VISIBLE.' *General History of the Fine Arts, Part. II. Art. Portrait.*

## II.

## W O L F.

' We know that nothing passes in the soul without producing a perceptible change in the body; especially, that no desire arises, that no determination is formed, without the instant appearance of a corresponding bodily motion. Now, as all the modifications of body arise out of its essence, and as the essence of body consists in the manner of its composition; its structure, and of consequence its external form, and that of its members, must be in unison with the essence

‘ essence of the soul. Thus, difference of characters shews itself in  
‘ difference of bodies; that is to say, the body has something in itself,  
‘ in its form taken together, or in that of its parts, from which the  
‘ natural disposition of the soul may be inferred.

‘ I say the natural dispositions, for we are not now enquiring into  
‘ those which are acquired by education, by living in society, by imi-  
‘ tation, &c. The Art of discovering the interior of man by his exte-  
‘ rior, which goes by the name of Physiognomy, has, therefore, a real  
‘ foundation. I do not mean at present to enquire, whether the in-  
‘ vestigation of this connection between soul and body has hitherto  
‘ been successful or not. When I speak in this place of the form of  
‘ the body and of its members, I mean all that can be distinctly per-  
‘ ceived of it, as the figure in general, the situation of the parts, and  
‘ their relative proportions.

‘ Experience evinces, as I have already observed, that education,  
‘ living in society, imitation and certain exercises come in time to  
‘ change the natural propensities. The constitution of the body  
‘ therefore indicates only the primitive propensities of man. We  
‘ discover in it what he is inclined to naturally, but not what he will  
‘ do, after reason or habit shall have triumphed over his natural incli-  
‘ nations. It is true, that no change can take place in the soul unac-  
‘ companied by a corresponding movement of body. Yet, as we find  
‘ that the natural propensities are continually revolting against reason  
‘ and habit, and as we observe that, when these propensities are good,  
‘ they resist evil habits, it may be thence inferred, that the changes  
‘ which the body has undergone, cannot have entirely destroyed the  
‘ original conformation of the members which are adapted to the na-  
‘ tural inclinations. The subject is delicate, and I strongly apprehend  
‘ that Physiognomy requires more penetration and intelligence, than  
‘ was possessed by those who have had the temerity of attempting to  
‘ reduce it to a System.

‘ The lineaments of the face serve to form its expression; and that  
 ‘ expression is true, whenever a man is exempted from constraint:  
 ‘ these lineaments, then, indicate the natural inclinations, when they  
 ‘ are considered in their true position.’ *Philosophical Thoughts on the  
 Conduct of Men*, § 213, 214. 216. 219.

12.

H A L L E R.

‘ It is the will of God, the great Author of society, that the affec-  
 ‘ tions of the mind should express themselves by the voice, the ges-  
 ‘ tures, but especially by the countenance, and that man should thus  
 ‘ communicate to man his love, his resentment, and the other emo-  
 ‘ tions of his soul, by a language perfectly infallible, and universally  
 ‘ understood. Nor is this species of language wholly denied even to  
 ‘ the brute creation. They too, by external signs, express the love of  
 ‘ kind, social friendship, maternal affection, rage, joy, grief, fear,  
 ‘ and all the more violent emotions. This language is common to all  
 ‘ birds and quadrupeds; and by means of it they understand man, and  
 ‘ one another, and are understood by man. A dog easily discovers  
 ‘ whether you be angry with him, by the face, and tone of the voice:  
 ‘ the rage of a bull is notified to man by his bellowing: the roaring  
 ‘ of the lion makes all the forest to tremble. I shall say little of sound,  
 ‘ though it be undeniably certain that every affection has a tone pecu-  
 ‘ liar to itself. But the characters of passion reside principally in the  
 ‘ face, and are so legible, that painters, even by a profile, can accu-  
 ‘ rately express every motion of the mind, as it rises in the counte-  
 ‘ nance. The speculation is curious; I shall attempt to give its out-  
 ‘ line.

‘ Love, and admiration, are expressed by the drawing up, and ex-  
 ‘ pansion, of the forehead; while the eyes, and eyelids, are at the  
 ‘ same time elevated. The effect is produced by the *occipital* muscle,



‘ and the *rectus superior* of the eye, together with the *elevator* of the  
 ‘ eyelid.

‘ Curiosity—the admiration of an orator in the act of declaiming  
 ‘ opens the mouth, that the sonorous air may be admitted to the Eusta-  
 ‘ chian tube.

‘ Joy and laughter almost close the eyes, the angles of the mouth  
 ‘ are drawn upward, the nostrils are corrugated, the mouth is distended  
 ‘ by the *buccinators* and *risory* muscles. In many persons, a dimple  
 ‘ is produced in the cheek, I think, not ungracefully, among the swell-  
 ‘ ing *fasciculi* of the *zygomatic* muscles.

‘ In weeping, and under every affection of sorrow, the under lip  
 ‘ drops, the face seems lengthened, the angles of the lips are separated  
 ‘ by the triangular muscles. The eyes are shut, and the pupil retires  
 ‘ under the upper eyelid.

‘ Anger and hatred elevate the under lip above the upper; the  
 ‘ forehead is drawn downward, and contracted into wrinkles.

‘ Contempt distorts the countenance: one eye is almost shut, the  
 ‘ other bent downward.

‘ In terror, the muscles violently open the mouth and eyes, and  
 ‘ the hands are lifted up.

‘ This is the origin of Physiognomy.

‘ It is no recent discovery, that most of the predominant affections  
 ‘ may be discerned by inspecting the countenance; as, whether a man  
 ‘ be cheerful and jocular; or melancholy and severe; proud, mild and  
 ‘ good-natured; envious, innocent, chaste, humble; in a word, you  
 ‘ may distinguish almost all the settled affections, with the vices or  
 ‘ virtues which spring from them, by manifest signs in the face and  
 ‘ the whole body. The reason is, the muscles which are characteristic  
 ‘ of any particular affection, act more frequently in the man who is  
 ‘ under the influence of that affection: thus, the muscles which cha-  
 ‘ racterize

‘characterize anger must of necessity be more frequently contracted in a  
 ‘choleric man. Hence, by repeated use, those muscles acquire strength,  
 ‘and exert themselves more powerfully in that constitution, than those  
 ‘which are more quiescent; and hence also, even after the mental  
 ‘affection has subsided, some traces of the predominant character re-  
 ‘main impressed on the face\*.’

## 13.

G E L L I U S.

‘The air of the face constitutes an essential part of decency.—  
 ‘What is most pleasing or disgusting in the appearance of any person,

\* Deus omnis societatis Auctor voluit, ut affectus animi in ipsa voce, in gestu, in vultu potissimum se efferrent, adeoque homini linguâ infallibili et ab omnibus intellectâ amorem suum et iram et reliquos animi affectus proderet. Sed neque brutis animalibus ejusmodi lingua negata est, qua amorem venereum, amicitiam socialem, pietatem maternam, iras, gaudium, dolorem, metum, præcipuos omnino affectus, exprimerent. Hæc lingua omnibus quadrupedibus et avibus communis est, ut omnino et se invicem intelligant, et hominem, et ab homine intelligantur. Iras enim hominis canis adprime ex facie legit, exque voce colligit: iras tauri homo ex mugitu agnoscit: leonis rugitum omnia quadrupeda horrent. De sonis quidem brevis ero, quos tamen certum est in omni affectu singulares edi. Sed in vultu potissimum characteres affectuum sedent, adeo faciles lectu, ut pictores omnes animi motus solo vultu et a latere spectato, adprime exprimant. Elegans est speculatio, cujus primas lineas describamus.

Amor, admiratio, agnoscuntur fronte sursum ducta, exporrecta, oculis elevatis, unaque palpebris. Occipitalis et rectus superior oculi agit, et palpebræ levator.

Curiositas, admiratio dicentis oratoris, os una aperit, ut aër sonorus ad tubam possit venire.

Lætitia et risus oculos habent pene clausos, angulum oris sursum ductum, cutem narium corrugatam, os distractum per buccinarios et risorios musculos. In multis hominibus fovea tunc in gena nascitur, et gratiam addit inter, puto, tumentes fasciculos zygomaticos.

In fletu et tristi affectu, labium inferius detrahitur, ut facies longior videatur; anguli labiorum distrahuntur a triangularibus. Oculus claudatur, et pupilla se sub palpebram superiorem recipit.

In ira et odio, labium inferius super superius elevatur; frons descendit adtracta et rugis caperatur.

Contemptus inæqualem habet vultum, ut alter oculus pene claudatur, alter despiciat.

In terrore muscoli validissime os et oculos aperiunt, manusque elevantur.

Hinc nascitur Physiognomia.

Recte perspectum est non dudum, plerisque quidem dominantes affectus in vultu inspecto legi, ut lætum hominem et jocosum; tristem et severum; superbum; mitem et benignum; invidum; innocentem et pudicum, humilem, uno verbo fere omnes etiam compositos affectus aut suborta vitia, indeque natas virtutes manifestis in vultu et universo corpore signis se prodentes distinguas. Id fit, quia muscoli, qui sunt affectus alicujus characteristici, in eo homine, in quo is affectus dominatur, frequentius agunt, ut necesse est frequentius contrahi iræ musculos in homine irato. Ita fit denique repetito usu, ut ii muscoli invaleseant et reliquis in eo tempore otiantibus potentius se efferant, ideoque etiam, postquam affectus animi se remisit, tamen aliqua pars characteris regnantis affectus in facie superlit. *Elementa Physiologiæ*, Tom. V. pag. 590, 591.

' is the character of the heart and mind painted on the face and in the  
 ' eyes. A soul gentle, complacent and respectable, without pride and  
 ' remorse, overflowing with benevolence and humanity, a mind supe-  
 ' rior to sense and passion, is easily discernible in the Physionomy, and  
 ' the whole action of the body. A modest, graceful, enchanting air  
 ' is the usual expression of it; it is the soul which imprints on the fore-  
 ' head a character of nobility and majesty, and infuses into the eyes  
 ' that of candor and cordiality: from it are derived the mildness and  
 ' affability which are spread over the whole Physionomy: the gravity  
 ' which sits on the forehead tempered with serenity, that affecting look  
 ' which accompanies ingenuous modesty: in a word, the most beautiful  
 ' expression, and the finest colouring of the face, result from a sound un-  
 ' derstanding, and a good heart. But I shall be told, The Physionomy is  
 ' deceitful. Yes, it is possible to counterfeit; but the apparent con-  
 ' straint generally betrays the imposture; and it is as easy to distinguish  
 ' a natural from an assumed air, as a thought that is just, from one that  
 ' is only brilliant. Paint, however dexterously laid on, is never the  
 ' skin itself. I am not in the least staggered even by the objection,  
 ' that a fair outside may cover a corrupted heart. I should rather  
 ' conclude from it, that such persons had been naturally disposed to  
 ' virtue, of which their Physionomy still bears the traces. If it be true,  
 ' that a mind replete with mildness and serenity is frequently veiled by  
 ' a sad and gloomy exterior; and that a haughty and boisterous look  
 ' sometimes disguises an amiable character; this dissonance may  
 ' arise from having contracted bad habits, or from the imitation of bad  
 ' examples. Perhaps this offensive exterior may be the effect of some  
 ' constitutional vice; or, it may be a man's own workmanship, the  
 ' consequence of a long train of self-indulgence, which he has now  
 ' overcome.

' Experience evinces, that certain irregular and vicious propensities  
 ' impress very sensible traces on the countenance. And what is the  
 ' most

‘ most beautiful face, if you discover in it the horrid traits of lust,  
 ‘ rage, falsehood, envy, avarice, pride and discontent? Of what value  
 ‘ is the most attractive outside, if you see through it a character of  
 ‘ frivolousness or dishonesty? The surest method, then, to embellish  
 ‘ our Physionomy, as far as it depends upon ourselves, is to adorn the  
 ‘ mind; is to deny entrance to every vicious affection: the best way  
 ‘ to render that Physionomy expressive and interesting, is to think with  
 ‘ justness and delicacy. In a word, would you diffuse over it a cha-  
 ‘ racter of dignity, let your mind be stored with sentiments of religion  
 ‘ and virtue: they will imprint on every feature, the peace which  
 ‘ reigns in your soul, and the elevation of your conceptions. The  
 ‘ celebrated Young has somewhere said, that he could not figure an  
 ‘ aspect more divine, than that of a beautiful woman on her knees,  
 ‘ employed in devotion, unconscious of being exposed to observa-  
 ‘ tion, on whose face shone the humility and innocence of unaffected  
 ‘ piety.

‘ It cannot be doubted that this expression of affability and benefi-  
 ‘ cence whose appearance is so pleasing, would become natural to us,  
 ‘ were we really as good as we wish to be thought, and, perhaps, it costs  
 ‘ more to acquire the semblance, than is sufficient to attain the posses-  
 ‘ sion of goodness. Suppose two Ministers of State, equal in natural  
 ‘ qualifications, and endowed with the same external advantages. The  
 ‘ one has accustomed himself to the spirit and the virtues of Christi-  
 ‘ anity; the other has only studied the arts of address, and possesses  
 ‘ the talents proper for a man of the world. Which of the two, by his  
 ‘ exterior and manners, will please most? The man whose breast is in-  
 ‘ spired by the noble love of humanity; or he who, from self-love  
 ‘ merely, endeavours to appear amiable?——

‘ The voice too is frequently the natural expression of character,  
 ‘ and as that is good or bad undergoes a corresponding modulation.  
 ‘ There is a certain tone which marks the want of ideas, and which a

‘ man would lose as he learned to think. The heart is the soul of the  
 ‘ voice.’ *Lessons of Morality*, p. 303—307.

14.

L A C H A M B R E.

‘ The man was wrong who found fault with Nature for not placing  
 ‘ a window before the heart, in order to render visible the human  
 ‘ thoughts and intentions; not only because these are not the proper  
 ‘ objects of sense, for could the eyes reach the profundity, all the  
 ‘ recesses of the heart, they would discover nothing that led to the  
 ‘ real knowledge of it; but because Nature has, in truth, made provi-  
 ‘ sion for the discovery in question, and has furnished means of ar-  
 ‘ riving at it, much more infallible than the strange aperture which  
 ‘ came into the imagination of Momus. For not only has she be-  
 ‘ stowed on Man, voice and a tongue, to be the interpreters of  
 ‘ thought, but, in the apprehension that these might be abused, she  
 ‘ has written a language in the forehead and the eyes, to testify against  
 ‘ them, should they dare to be unfaithful. In a word, she has diffused  
 ‘ the soul of Man over the whole of his outside, and there is no occa-  
 ‘ sion for a window to transmute his emotions, his inclinations and ha-  
 ‘ bits; for they appear on the face, engraven in characters perfectly  
 ‘ manifest and legible.—The great secret of Wisdom undoubtedly  
 ‘ consists in knowing what we ourselves are, what we can, and what  
 ‘ we ought to do; as that of Prudence is, to know what others are,  
 ‘ what they can do, and to what they are inclined. Is there any species  
 ‘ of knowledge more desirable and more useful than this? May not  
 ‘ the man who has acquired it, value himself on enjoying one of the  
 ‘ greatest blessings of life? Now the Art of knowing Man conveys all  
 ‘ this instruction. For although it seems to have nothing else in view  
 ‘ but to discover the inclinations, the mental emotions, the virtues  
 ‘ and vices of another; in doing this, every man learns at the same  
 ‘ time to trace them in himself, and to form a juster and more unpre-  
 ‘ judiced

‘judiced decifion, than if he had begun with confidering them in his  
‘own perfon.

‘But as this Art is obliged to examine to the bottom every thing  
‘relating to manners, it muft of neceffity, in diving into their caufes,  
‘and the mode of their formation, comprehend in its plan the moft  
‘curious and beautiful part of Phyfics; and muft, in treating of the  
‘conformation of the parts, of the Temperaments, the Spirits and  
‘Humors, the Inclinations, the Paflions and Habits, discover what  
‘is moft concealed both in the body and the mind.

‘I will venture to go farther,—by purfuing thefe feveral branches  
‘of knowledge, the mind gradually rifes up to the Sovereign Creator  
‘of the Universe. For in contemplating the innumerable miracles  
‘which are to be found in Man, we are infenfibly led to glorify the  
‘Author of fo many wonders, and thus arrive at the great End of our  
‘Creation.’ *The Art of knowing Man*, by the Sieur de la Chambre,  
Counfellor and Phyfician to the King, p. 1, &c.

Of all the Authors I am acquainted with, who have either occa-  
fionally mentioned Phyfiognomy, or exprefsly treated the fubject, no  
one appears to me fo profound and fo juft, fo fublime and yet fo accu-  
rate, as HERDER.

The paffages from his work entitled *Plaftics*\*, which I wifhed to in-  
troduce in this place, but of which I can only prefent an abridgment,  
may be confidered as Authorities, which, in fome meafure, abforb all  
thofe which I have hitherto produced:—they form of themfelves a  
compend of Phyfiognomy; they are the fummary and fubftance of  
the Science. I regret exceedingly that it was not in my power to in-  
fert them in the German Edition of my Book, and fcarcely dare I

\* *De la Plastique: Observations upon the Form and Figure taken from Pygmalion's Dream.* Τὸ καλλὸς  
ἐπιημευτὸν. Riga, Hartknoch, 1778.

presume to intreat the Reader to satisfy himself with an imperfect translation of what almost defies all power of translation.—But, inferior as they must be to the Original, they cannot fail to appear important and instructive.

## 15.

## H E R D E R.

‘ What hand can seize that substance laid up in the head and contained in the skull of Man? What organ of flesh and blood is able to sound that abyss of faculties, of internal powers, which there ferment or repose? The Deity himself has taken care to cover that sacred summit, the abode and work-shop of the most secret operations,—the Deity, I say, has covered it with a forest\*, emblem of those hallowed groves in which the sacred mysteries were celebrated in ancient times. The mind is struck with a religious horror at the idea of that shaded mountain, where the Lightning resides, a single flash of which bursting from the chaos, is sufficient to illuminate, to embellish,—or to waste and destroy a World.

‘ What powerful expression in the very external covering of this Olympus, its natural growth, the manner in which the locks are arranged, fall down, part or intermingle!

‘ The neck, on which the head is supported, discovers, not that which is in the interior of Man, but that which he wishes to express. It marks either firmness and liberty, or softness and sweet flexibility. Sometimes its noble and easy attitude announces the dignity of condition; sometimes, bending downward, it expresses the resignation of the Martyr, and sometimes it is a column emblematical of the strength of Hercules. Nay, its very deformities, its sinking between the shoulders, are characteristic signs, full of truth and expression.

\* The Hair.

‘ Let us pass on to the human face, the picture of the soul, the  
‘ image of the Divinity.

‘ The forehead is the seat of serenity, of joy, of gloomy discon-  
‘ tent, of anguish, of stupidity, of ignorance, and of malignity. It  
‘ is a table of brass, on which all the thoughts are engraved in charac-  
‘ ters of fire.—I cannot comprehend how a forehead can ever appear  
‘ an object of indifference.

‘ At its lower extremity, the Understanding seems blended with the  
‘ will. Here the Soul seems to concentrate its powers to prepare for  
‘ resistance.

‘ Below the forehead stands that beautiful frontier the eyebrow, in  
‘ its mildness, the rainbow of peace; the bended bow of discord,  
‘ when it expresses rage: thus, in either case, it is the announcing  
‘ sign of the affections.—I know no aspect that presents to an enlight-  
‘ ened Observer an object more attractive, than a fine angle, well  
‘ marked, and which terminates gracefully between the forehead and  
‘ the eye.

‘ The Nose combines, and gives a finishing to all the features of  
‘ the face: it forms, as it were, a mountain of separation between  
‘ two opposite valleys:—the root of the nose, its ridge, its point, its  
‘ cartilage, the apertures through which it respires life—how many  
‘ expressive signs of the understanding and character!

‘ The Eyes, to judge of them only by the touch, are from their  
‘ form the windows of the soul, transparent globes, the sources of  
‘ light and life. The sense of feeling simply, discovers that their form  
‘ curiously rounded, their size, the opening of the eyelids, are not  
‘ objects of indifference. It is not less essential to observe whether  
‘ the bone of the eye advance considerably, or whether it fall off im-  
‘ perceptibly; whether the temples be hollowed into little caverns,  
‘ or present a smooth surface.



‘ In general, that region of the face where the mutual relations  
 ‘ between the eyebrows, the eyes, and the nose are collected, is the seat  
 ‘ of the Soul’s expression in the countenance, that is, the expres-  
 ‘ of the will, and of the active life.

‘ That noble, profound and occult sense, the hearing, Nature  
 ‘ placed on the sides of the head, where it is half concealed. Man  
 ‘ ought to hear for himself: the ear is accordingly divested of orna-  
 ‘ ment. Delicacy, completeness, profundity, these are its dress.

‘ I have now reached the lower part of the human countenance;  
 ‘ which Nature, in males, surrounds with a cloud; and surely not  
 ‘ without reason. Here are developed on the face the traits of sen-  
 ‘ suality, which it is proper to conceal in man. It is well known  
 ‘ how much the upper lip characterizes the taste, the propensity, the  
 ‘ appetite, the sentiment of love; that pride and anger bend it; that  
 ‘ it is sharpened by cunning; that goodness rounds it; that intemper-  
 ‘ ance enervates and debases it; that love and desire are attached to it  
 ‘ by an attraction not to be expressed. The use of the under lip, is  
 ‘ to serve as its support.—The human figure is no where more beau-  
 ‘ tifully and correctly finished, than in the upper lip, at the place  
 ‘ where it closes the mouth. It is, besides, of the greatest importance  
 ‘ to observe the arrangement of the teeth, and the conformation of the  
 ‘ cheeks. A pure and delicate mouth is perhaps one of the strongest  
 ‘ of recommendations; the beauty of the portal announces the dignity  
 ‘ of the passenger; here, that illustrious passenger is the Voice, the  
 ‘ interpreter of the heart and soul, the expression of truth, of friendship,  
 ‘ and of all the tender sentiments and affections.

‘ The under lip begins already to form the chin, which is terminated  
 ‘ by the jaw-bone, descending on both sides.—As it rounds off the  
 ‘ whole ellipse of the face, it may be considered as the true key-stone  
 ‘ which completes the arch of the Edifice. In order to correspond

‘ to

to the beautiful proportion of the Grecian Architecture, it ought to be neither pointed nor hollow, but smooth, and the fall must be gentle and insensible. Its deformity is hideous.'

I have not extracted all that I proposed. Several passages absolutely defy all powers of translation; others shall have a place in the sequel of this Work.



# FRAGMENT EIGHTH.

## O F P H Y S I O G N O M Y

CONSIDERED AS

A S C I E N C E.

“PHYSIOGNOMY, admitting it to be something real, never “can become a Science.” This will be repeated a thousand and a thousand times by those who may read my book, and those who may not; this they will, perhaps with obstinacy, maintain, though there be nothing more easy than to make an unanswerable reply to this assertion.

What then is this reply?

Here it is:

Physiognomy may be improved into a Science, as well as every other thing that bears the name of Science. As well as Physics,—for it is a branch of Natural Philosophy. As well as Medicine, for it constitutes a part of that Science. What would Medicine be without the knowledge of Symptoms; and what were symptomatical knowledge without Physiognomy? As well as Theology, for it belongs to the province of Theology. What is it, in effect, that conducts us to the Deity, if it be not the knowledge of Man? and how do we attain the knowledge of Man, but by his face and form? As well as Mathematics, for it is connected with the Science of calculation, since it measures and ascertains curves, and magnitude, with its relations, known and unknown. As well as the Belles-Lettres, for it is comprehended  
under

under that department of literature, as it unfolds and determines the idea of the beautiful, the sublime, &c.

Phyfiognomy, like every other Science, may, to a certain point, be reduced to fixed rules, which it is poffible to teach and learn, to communicate, receive, and transmit. But in it, as in every other Science, much muft be left to Genius, to Sentiment; and in fome parts it is ftill deficient in figns and principles, determinate or capable of being determined.

One of two things muft be granted. All other Sciences muft be ftripped of that appellation, or Phyfiognomy muft be admitted to the fame rank.

Every truth, every fpecies of knowledge, which has diftinct figns, which is founded on clear and certain principles, is fcientific; and it is fo, as far as it can be communicated by words, images, rules, determinations. The only queftion, therefore, is, to determine if the ftriking and incontestable difference of human Phyfiognomies and forms may be perceived not only in an obfcure and confufed manner, but whether it be not poffible to fix the characters, the figns, the expreffions of that difference; whether there be not fome means of fettling and indicating certain diftinctive figns of ftrength and weaknefs, of health and ficknefs, of ftupidity and intelligence, of an elevated and a grovelling fpirit, of virtue and vice, &c. and whether there be not fome means of diftinguifhing precisely the different degrees and fhades of thefe principal characters; in other words, whether it be poffible to clafs them fcientifically. This is the true ftate of the queftion, the only point to be investigated; and if there be any perfon who will not take the trouble of examining it thoroughly, I tell him plainly, it is not for him I write, and that to all the fashionable wit he may chufe to employ on the fubject, I will make no reply. The fequel of this Work will put the matter in difpute beyond a doubt.

What opinion would be formed of the man who should think of banishing Physics, Medicine, Theology, or the Belles-Lettres from the dominions of Science,—only because each of them still presents a vast field hitherto uncultivated, offers so much obscurity and uncertainty, so many objects which require to be determined?

Is it not certain that the Naturalist may pursue his first observations to a particular point, that he may analyze them, clothe them with words, communicate them, and say: ‘This is the method I observed in conducting my researches; these are the objects which I have considered, the observations I have collected; there is the order in which I arranged, decomposed, compared them; such are the consequences I have drawn; such the path I have pursued, go and do likewise.’ But will it be possible for him always to hold the same language? Will his spirit of observation never arrive at truths more refined, and of a nature not to be communicated? Will he never attempt to soar beyond a height to which he can point with his finger? Will he always confine himself to what he can, though with difficulty, accommodate to the comprehension of the person who creeps feebly after him? Are Physics less a Science on that account?—Of how many truths had Leibnitz a presentiment, truths inaccessible to others, before a Wolf had traced in the spheres, to which his daring genius darted itself, those paths in which every frigid Logician can now saunter at his ease? Does it not hold equally true of all the Sciences? Was any one of them perfectly known from its commencement? The bold flights and the piercing eye of Genius must always outstrip, by many ages, the progress that leads to perfection. What a space of time must elapse, before a Wolf arises, to point out the avenues, and to clear the paths of each truth discovered, foreseen, or seen darkly and at a distance! In modern times, what Philosopher more enlightened than Bonnet? In him, are happily associated the genius of Leibnitz, with the coolness and penetration  
of

of Wolf. Who possesses more than he does, the spirit of observation? Who distinguishes with more precision the true from what is only probable, and the observation from its consequences?

Is there a better guide, a guide more gentle, more amiable? Yet, is he able to communicate all he knows and feels? To whom shall he disclose that anticipated sentiment of truth, that result, that source of many observations, refined, profound, but indeterminable? Is he capable of expressing such observations by signs, by sounds, by images, and of deducing general rules from them? And is not all this applicable to Medicine, to Theology, to every Science and every Art?

Is not Painting at once the mother and daughter of Physiognomy—is not Painting a Science? and yet, how narrow are its bounds! ‘Here is harmony, there is disproportion: this is full of truth, force and life; this is nature itself; that is stiff, placed in a false light, badly coloured, low, deformed.’

This you might say, and prove by arguments which every Pupil is capable of comprehending, retaining, and repeating——But can the Schools of Painting convey genius to the painter? No more than theories, and courses of the Belles-Lettres can inspire poetic genius.—To what an amazing height will the Painter, the Poet, who came such from the hands of the Creator, soar above the mere man of rules!—But though the energetic sentiment, the instinct, the faculties which are peculiar to Genius be not of a nature that admits of being cast into an ordinary mould, and subjected to rules, is there nothing scientific in the Art, nothing that is susceptible of determination? The same holds as to Physiognomy. It is possible, to a certain point, to determine Physiognomic truth, and to express it by signs and words: It is possible to say, ‘This is the character of an exalted spirit, this feature is peculiar to gentleness, that other to anger; here is the  
‘look

‘look of contempt, and there that of candour; in this I discover judgement; that is the expression of talents—this trait is inseparable from genius.’ But will it likewise be said, ‘It is thus you must observe; this is the road you must pursue, and you will find what I have found, and you will arrive at certainty?’ What, shall it not be acknowledged that in this Science, as in every other, an experienced Observer, one endowed with a happier organization, distinguishes himself by an eye more accurate, more penetrating, and capable of more extended and complicated observations? that he takes a bolder flight? that he frequently makes observations which can neither be reduced to rule, nor expressed in words? Does it follow, that the Science is less a Science, in whatever can be expressed by signs, and communicated by certain rules? Has not Physiognomy this in common with all other Sciences?—Once more, name me a Science, in which every thing is determined,—in which nothing is left, that is proper and peculiar to taste, to sentiment, to genius? Wo to that science, if such an one could exist!—The mathematical Genius himself, has not he a presentiment of certain truths which are not susceptible of demonstration?

Albert Durer measured the human figure; Raphael too measured it, but with the feeling penetration of genius. The former copied Nature as an Artist, and designed according to all the rules of the Art; the other traced the ideal with the proportions of Nature, and his designs are not less her expression, on that account.

The Physionomist who is merely scientific, measures like Durer; the Physiognomical Genius measures and feels like Raphael. Besides, in proportion as delicacy and acuteness are acquired by a spirit of observation, language will be more enriched, the greater progress will be made in the Art of design, the more carefully Man will study Man, of all Beings on the globe the most excellent  
and

and the most interesting,—the more likewise, Physiognomy shall become scientific, that is to say, more reduced to rule, and the more easy will it be to study and to teach it.—It will become the Science of Sciences, and then, properly speaking, it will no longer be a Science—but sensation, the prompt and lively sentiment of human Nature.—Then it would be madness to form it into a Science; we should immediately see writing upon writing, dispute upon dispute, Courses of Physiognomy opened, and thenceforward it would cease to be, what it ought to be,—the first Science of humanity.

On what then shall I resolve? Shall I treat Physiognomy scientifically? Yes, and No: sometimes I shall present observations the most determinate,—at other times I shall communicate simple sensations only, leaving it to the Observer to investigate the Characters of them, and to the Philosopher to fix the determinations.—On many occasions I shall only invite the eye to see, and the heart to feel; and sometimes, addressing myself to an indolent spectator, shall say, that I may not appear altogether a simpleton in his eyes, shall say to him in a whisper: ‘Here is something suited to your level: and this may lead you to conjecture, that, in these matters, others may have more discernment than yourself.’

Allow me to conclude this Fragment by applying to my subject some ideas of a great Man, who to singular and profound erudition had superadded the gift of discerning spirits; a gift which he possessed to such a degree, that, by the external look only, he decided whether a sick man, whom all the skill of the Physician could not relieve, had nevertheless faith to be healed.

‘Now we know but in part, and our explanations, our commentaries are nothing but fragments; but when perfection is come, these feeble essays shall be abolished. For they are hitherto only the ill-articulated Language of a child; and these same ideas,



‘ these efforts shall appear childish to me, when I arrive at maturity. Now we see the glory of Man darkly as through a veil;—  
‘ we shall ere long behold face to face.—Now we know but imperfectly,—but I shall soon know, as I myself have been known, of  
‘ Him who is the Principle, the prime Mover, and the End of all  
‘ things! To Him be honour and glory to all eternity! Amen!’



## A D D I T I O N.

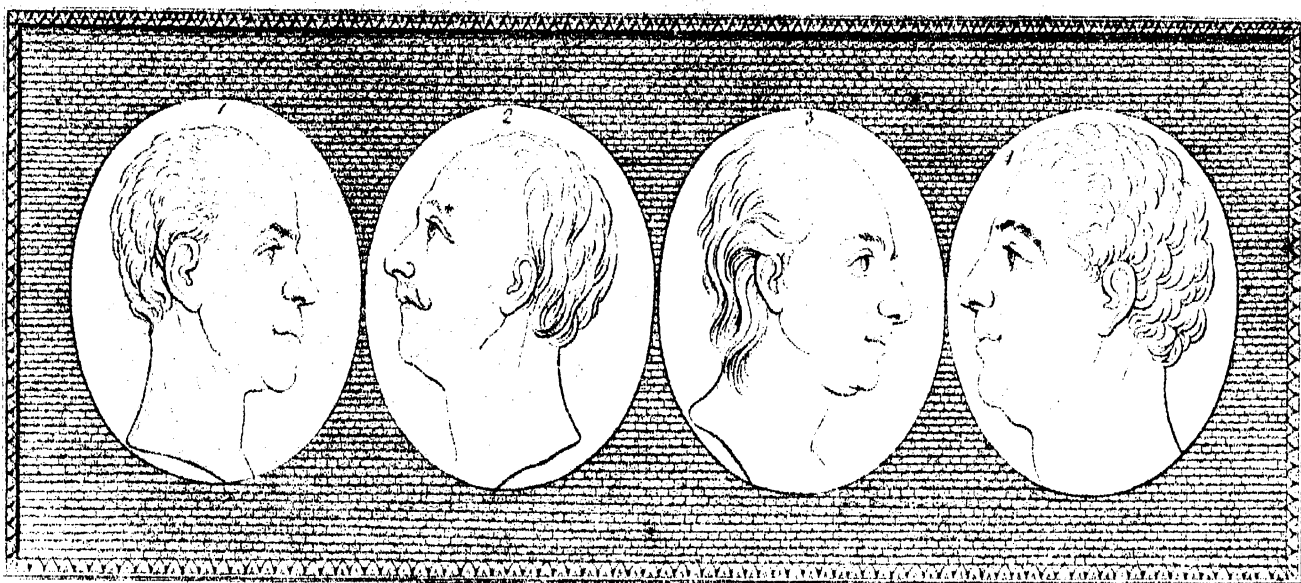
## A.

THE Reader will undoubtedly expect that I should endeavour to prove, by some instances, that it is possible to reduce Physiognomy to a Science. I mean to produce only a few preliminary examples; as my chief aim is to encourage the Reader himself to engage in the career of observation.—Besides, my Work will furnish continual proofs of what I advance, though I am very far from believing that the age we live in, is destined to produce a scientific system on Physiognomics, and much less that I am the person to whom the world is to owe the obligation. Let us begin only by collecting a sufficient number of observations, and endeavouring to characterize them with all the precision, all the accuracy of which we are capable. As to myself, my utmost ambition is to prepare materials for the next age; to leave memoirs, relative to my great object, to some Man possessed of ten times more leisure, and of talents and philosophic genius far superior to mine; and bequeath to him, if I may so express myself, this truth: ‘A System of Physiognomy is a possibility.’

The principal point in question is, to discover what is evidently determined in the features, and to fix the characteristic signs, the expression of which is generally acknowledged. All I ask, therefore,

at present, is, whether or not the small head below be scientifically determinable from the outline of the forehead and eyebrows? whether this forehead and these eyebrows do not announce a character entirely different from what it would be, did the contour of the forehead form a straight line, or if the eyebrows were raised in the form of an arch? I ask no more.





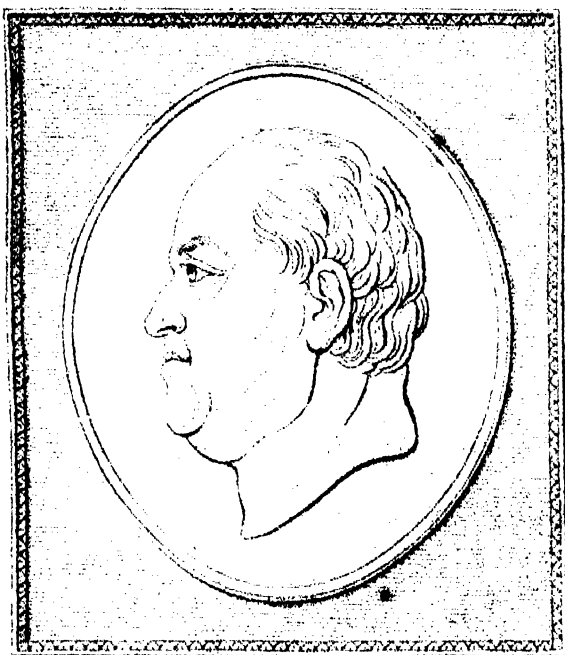
## A D D I T I O N

## F I V E P R O F I L E S.

HERE are five profiles, very different from one another, but not so much, by a great deal, as they might be. Every connoisseur will at once see that they are copied after nature: but he will likewise perceive that they sensibly deviate from nature. However, to consider these faces just as they are, is it possible to doubt that they may be determined, and classed scientifically? You have only to compare the outline, the situation, and the obliquity of the foreheads; to compare the eyes, and particularly, the under contour of the upper eye-

lid; to compare the angles formed by the exterior contour of the point of the nose, and of the upper lip; and finally, to compare the chins.—Observe, and account to yourself for the characters of this difference; substitute other features in their place, and then ask yourself, if they would not at once produce a different impression?

I content myself at present with this preliminary example.—By degrees, I shall conduct my Reader to other observations.



# FRAGMENT NINTH.

## OF THE UTILITY

OF

## PHYSIOGNOMY.

‘A KNOWLEDGE of Man more distinct, more determinate, more accurate, more extensive,—in a word, more perfect, is it useful in itself, or is it not? Is it beneficial, or not, to know the internal qualities by the external form and features?’ The discussion of this question deserves an early place in these Essays.

It is evident, that had I considered the question to be in the smallest degree problematical, this Work would never have seen the light. I add, it seems to me of very easy solution, and I flatter myself many others will be of the same opinion.

At first sight, it is included in this general question, ‘Is it beneficial for Man to acquire knowledge; to extend, and to perfect it?’ Every unprejudiced person, I think, must be prepared with an answer.

He must, in effect, be totally ignorant of Human Nature, and of the objects which surround him, or wilfully blind to the striking relation which exists between the happiness of Man and the instincts with which Nature has endowed him, to deny, That the moderate exercise of every faculty, and the reasonable gratification of every instinct, are beneficial and useful; nay, indispensably necessary to happiness.

If Man be endowed with powers of body, and an instinct which prompts him to exert them, it is obviously beneficial and useful to employ those natural powers. In like manner, if he have received  
the

the faculty of loving and a propensity to it, love must be beneficial and useful to him.—It follows, likewise, that since Nature has given him a capacity and a disposition to acquire knowledge, it is advantageous, useful, indispensably necessary for him to gratify that instinct, to exert that faculty, at least to a certain degree. If so, all the arguments must be sophistical which pretend to prove that knowledge is hurtful to mankind, and that a state of ignorance is preferable.

I may, and I must suppose here, That to Physiognomy will be allowed at least the general utility, which cannot reasonably be denied to any one human Science. Now, Has not the knowledge of Man, in all ages, and for the best of reasons, been considered as of all others the most useful and important? Can there be to Man, an object more interesting than Man? Can any species of knowledge possess such an influence upon his happiness as that of himself?

To go farther: Of all that can possibly be known respecting Man, of all the reasonings which can be instituted respecting his being, his spirit, his heart, his faculties and talents, nothing is more incontestable, nor of more certain utility, than the knowledge acquired by signs which strike the senses; knowledge founded in experience. What Philosopher does not prefer the experimental part of Pneumatology, to all the rest?

Thus, independent of its other advantages, Physiognomy possesses the merit of a threefold utility, as a branch of knowledge in general, as the knowledge of Man, and finally, as the experimental knowledge of Man.

In order to attain a more particular conviction of its utility, suppose, for a moment, that every species of Physiognomical discernment, that all knowledge of this kind, even the least distinct, were banished out of the Universe, What confusion, uncertainty, absurdity would result from it in the commerce of human life! What torment is a state of uncertainty when the instant of action arrives! what an obstacle

stacle in the way of our immediate intercourse with Mankind! How dreadful the loss of confidence, founded on a mass of probabilities, either confusedly felt, or distinctly observed! and how many actions and enterprizes of great importance must have been for ever prevented!

Man is destined to live with his fellow-creatures, and the knowledge of Man is the Soul of Society: it is this which renders it useful and agreeable, and, to a certain degree, it is indispensably necessary to every individual. Now, is not the Science of Physiognomies the best, the easiest, the most infallible method of acquiring this knowledge, since, in numberless instances, it is impossible to form a judgment of Man from his actions?

Reflect only upon the various details with which it is of importance to be acquainted, respecting the qualities of a Man, as often as you are under the necessity of entering into any connexion with him, of employing him, or of confiding in him. What signify the vague terms, good or bad, ingenious or narrow-minded, when exact acquaintance with character is the point in question?

You tell me, that is a good man, and he is ingenious: but I have never seen him, and there are so many kinds and degrees of goodness and genius, that the two qualities which you ascribe to him, give me little or no information.

The same objection applies to all the other qualities which you are able to enumerate; the terms would always have a sense, and a gradation infinitely indeterminate; and your observations, and your mode of deducing consequences from them, would leave me for ever in uncertainty.—If, on the contrary, I see the man, his figure, his movements, his gestures; if I hear him speak,—what precision does the idea you had given me of him immediately acquire! with what rapidity is the judgment you wished to communicate, modified, to my apprehension, and confirmed or contradicted by my own discernment!



What accurate information have I attained by seeing him? How many points of suitableness, and the contrary, have I remarked, which you had not explained to me, and which indeed you could not explain, but by his exterior, that is, as a Physionomist? You have furnished me, then, with a new proof of the utility of Physiognomy.—

After that, let the Physionomist multiply observations, lay hold of delicate distinctions, make experiments, indicate signs, invent new terms for new observations, and learn to generalize his ideas; in a word, let him enrich, and bring to perfection the Physiognomical Science, language, sense—the use and advantage of the Science will increase with the progress he makes.

Let a man transport himself in idea to the sphere of a Politician, of a Pastor, of an Instructor of youth, of a Physician, of a Merchant, of a Friend, of a Father, of a Husband—and he will presently feel what advantage each of these may derive from Physiognomical knowledge. It is possible to compose a particular Physiognomy for every one of these situations.

But farther, in speaking of the utility of Physiognomy, we ought not to stop at what may be called scientific in it, in the most restricted sense, and confine ourselves to the effects which it may produce, considered in that point of view; it is, besides, of importance to consider an immediate effect which necessarily results from this study, namely, the exciting and perfecting the spirit of observation, and Physiognomical discernment.

If it be true that this discernment is united to a sense of beauty and deformity, to a sentiment of perfection and imperfection—and what Writer on Physiognomy who means well, does not aim at exciting and exercising both the one and the other? it is impossible not to see what extent and importance the application of Physiognomy acquires. At the thought of this my heart glows with the anticipated success of my attempt.

attempt.—A new source of knowledge will awaken in the heart of Man a love of what is noble and beautiful; will excite an invincible disgust against every thing base and ignoble; a propensity to goodness will every where keep pace with the extension of Physiognomical skill; accustomed henceforth to the immediate contemplation and sentiment of the beauty of virtue, and the deformity of vice, a charm irresistibly sweet, varied, yet constant, will incessantly attract us toward every thing which tends to the perfection of our nature.

Physiognomy is a source of delicate and sublime sensations; it is a new eye which perceives in the creation a thousand traces of the Divine Wisdom and Goodness, and which contemplates in a new point of view, the adorable Author of Human Nature, who possessed the skill to introduce so much truth and harmony into this work of his hands.

Where the weak and unpractised eye of the inattentive spectator suspects nothing, the experienced eye of the connoisseur discerns an inexhaustible source of moral and intellectual pleasure. He alone comprehends the most beautiful, the most eloquent, the least arbitrary, the most invariable and energetic of all languages; the natural language of the heart and mind, of wisdom and virtue. He learns to read it on the face of those who speak it, without being conscious that they do so; he discovers Virtue through all the veils which attempt to conceal her. With secret ecstacy the benevolent Physiognomist penetrates into the interior of his fellow-creature, and there perceives the noblest dispositions, at least the germs of them, which will not perhaps be completely unfolded till the world to come. He distinguishes in characters what is original from what is the effect of habit, and what is habitual from that which is accidental: thus he judges Man only by himself.

I am unable to describe the satisfaction which I frequently feel, I might have said almost every day, when in the midst of a croud of unknown

unknown persons, I discover some who bear on their forehead, if I may use the expression, the seal of the Divine approbation, and of a more exalted destiny! when I behold entering into my chamber a Stranger from whose face integrity is reflected, and in whom the first glance perceives the triumph of reason!—it is then that the senses, the heart and mind dilate and open to joy, then one faculty is excited by another, and the soul is elevated and expanded!——All-gracious God, it is thy will that Man should derive happiness from his fellow-creatures!—It is in moments such as these that I ought to write on the utility of Physiognomy.

It captivates and binds the hearts of men, it forms friendships the most durable and the most sacred.

It too is the soul of prudence. While it perfects and exalts the pleasures of Society, it admonishes the heart, at the same time, of the moment when it is proper to be silent or to speak, to comfort or to reprove, to blame or encourage.

It may become the terror of Vice. Let the Genius of Physiognomy awake and exert its power, and we shall see those hypocritical tyrants, those grovelling misers, those epicures, those cheats, who under the mask of Religion, are its reproach, branded with deserved infamy.

The Utility of Physiognomy might alone furnish matter for a large Volume, nay for many, by applying it to different classes of persons. The most certain, but likewise one of the most inconsiderable advantages which it produces, is that with which it supplies the Painter, whose Art is reduced to nothing, if not founded on Physiognomy:—and the greatest blessing derived from it, is that of forming, guiding, and correcting the heart of Man. The particular observations which I shall have frequent opportunity to mention, will render this last benefit more and more sensible. I shall only add, to conclude this Fragment—alas how imperfect!—what I have already

already hinted:—The little knowledge of this sort I have acquired, and the exercise I have learned to give to my Physiognomical skill, are every day of infinite utility to me; I will even venture to add, of almost indispensable necessity: without them I must have been retarded in my career by obstacles, which I have had the felicity to surmount.



# FRAGMENT TENTH.

## INCONVENIENCES

OF

## PHYSIOGNOMY.

I THINK I hear some well-meaning person address me thus,—What are you doing, you, the professed friend of Religion and Virtue?—of what endless mischief are you furnishing the occasion! What, propose to teach men the unhappy art of judging their brethren by the features of the face, by equivocal appearances? Is not the rage for detecting, censuring, exposing the failings of others already too general? Is it fit to assist this propensity by teaching a method of drawing from the inmost recesses of the heart, the secrets, the thoughts, the infirmities which lie there concealed? Behold, observers starting up in every corner, with penetrating looks, with eyes armed against their fellow-creatures. In Societies, in private Parties, in Churches—every where Physionomists—employed in nothing, affected with nothing, interested in nothing, but studying the faces, and diving into the hearts of their neighbours. To you, and your Book, all this evil is to be ascribed. This violent propensity to judge, to condemn, engrosses them wholly, absorbs all their other faculties, and extinguishes the last poor remains of humanity and virtue in their breasts.

‘ And have you the confidence to talk of the utility of your object? You imagine that you can instruct men to know, to feel the beauty of the characters of virtue, and the deformity of vice, and thus attract them to virtue, and inspire them with hatred to vice by the perception of its external ugliness. Examine the subject somewhat more  
‘ closely,

‘ closely, and see to what all your efforts amount. At most, they offer  
 ‘ a plausible invitation to become good, in order to pass for such; and  
 ‘ that Creature already so vain, so ardent in the pursuit of praise, so  
 ‘ eager to appear in the eyes of others what he ought in reality to be,  
 ‘ will hence become still more vain, will prefer a claim to commenda-  
 ‘ tion and esteem, not only on his words and actions, but even on the  
 ‘ traits and lineaments of his face. Such then is the result of your  
 ‘ labours; instead of weakening that motive of human conduct, already  
 ‘ too powerful, and giving force to a better; instead of teaching Man  
 ‘ to retire into himself, to correct his interior, to preserve his innocence,  
 ‘ or to acquire goodness in silence, without spending time in reasoning  
 ‘ on the external characteristics of virtue and vice.’

The accusation is serious, and is not wholly destitute of the appearance of truth. But how easy is the defence, and what satisfaction do I feel in undertaking it, in reply to those who bring forward these complaints from real solicitude about the interests of humanity, and not from an affected sensibility?

The charge consists of two articles: ‘ I give encouragement to the  
 ‘ rage of judging our neighbours, and I cherish vanity;’ in other words,  
 ‘ Man, through my fault, will be more disposed than ever to judge and  
 ‘ censure; I contribute toward rendering him still more vain than he  
 ‘ is, and engage him to assume only the semblance of goodness.’

I shall answer each of these objections; and the Reader will undoubtedly believe me when I assure him, that I have frequently revolved in my own mind, and felt in all its force, every circumstance of importance which they contain.

The first objection relates to the abuse of the Science.

It is self-evident, that no benefit is liable to abuse before it exists; and when it comes to exist, it is productive of mischief only by giving occasion innocently to abuse.—Are benefits for that reason to be rejected?

Besides,

Besides, the reasoning which may be employed respecting the abuse that probably will, or inevitably must result from this Science, can have only a certain determinate weight: for an equitable judge will not satisfy himself with calculating the evil alone: he weighs the benefits also; and, if the preponderancy be on that side, his conscience is at rest, and he endeavours to the utmost of his power to prevent or avert the evil.

In order to inspire us with heroic firmness in the prosecution of laudable enterprises which are not wholly exempted from a mixture of evil; and to raise us above the contemptible pusillanimity which would deter us from the performance of a good action, on account of the incidental evils it may occasion—let us turn our eyes to the Author of the greatest of blessings. Filled with the most tender love of mankind, pacific without ostentation, this was nevertheless the language he held: *Think not I am come to send peace on earth: I came not to send peace, but a sword.*

He deplored all the unhappy consequences which might result from his mission; but he was not, for that, less firm and composed in the execution of his design: he foresaw the distant effects of all his actions, and that the good must infinitely preponderate. I must deplore, without doubt, the abuse which may be made of my Work; but convinced that it will do much more good than harm, I am at peace with myself. I clearly foresee, and in all their extent, the pernicious effects which it will, or which it may produce—especially in the earlier months or years of its existence—and in persons who skim along the surface of human and divine science. Far from overlooking these inconveniences, I view them in their most discouraging light, as a powerful motive to endeavour by the most unremitting efforts to prevent them, and to render my labours, in other respects, as useful as possible. In a word, so far from being intimidated at the idea of the baleful effects which I foresee, since every enterprise however good, I might say,

say, however divine, always involves with it less or more of ill—I take confidence, every step I advance, from the conviction, ‘that my undertaking is good in itself; and that every man who reads my Book, with any degree of attention, will be rather better for it, than worse, unless his heart be already totally corrupted:’ This is what I had to say in general. I proceed to a more particular examination of the first objection.

## I.

I am neither a Teacher of Necromancy, nor the inventor of a secret of difficult investigation, of which, had I been disposed, I might have reserved to myself the sole possession; which will do hurt a thousand times, for once that it will be useful, and which, for that very reason, it is dangerous to publish. The Science to which I devote my attention is universally diffused, is level to every capacity, is the lot and the inheritance of every Man, and I simply give an account of my own sensations, my observations, and my conclusions. Let it always be recollected, that the external characters are designed to unfold the internal; that every species of human knowledge must quickly cease, if we should lose the faculty of judging of the interior from the exterior: that every Man without exception possesses, to a certain degree, Physiognomical discernment; that he is born with it, if he be perfectly formed, as he is with two eyes in his head. Let it never be forgotten, that in every assembly, in every species of intercourse and society, Men always form a judgment from the Physiognomy, either founded on obscure sensations, or on observations more distinct.—And thus, even on the supposition that Physiognomical Science can never be reduced to System, no one would the less on that account exercise this talent, at once natural and acquired, as was done long before I thought of publishing my Essays. Is the mischief so great then, to substitute in the place of obscure ideas, such as are clear and accurate? Instead of abandoning Men to a sentiment coarse, erroneous



and confused, and exposing them to the danger of pronouncing absurd decisions, would it not be better to perfect their skill, to prescribe rules of prudence, to employ the voice of humanity and the example of the most experienced Phyzionomists, to render them circumspect in forming judgements, as often as the consequences could possibly become hurtful? Would the attainment of this object, I repeat it, be so very great a calamity?

Here I make a solemn declaration: ‘Whoever rejects my salutary admonitions; whoever refuses, in contradiction to the reasons and examples which I produce, to acknowledge that it is possible for him to be mistaken in his decisions; whoever takes pleasure in cherishing evil thoughts of his brother, in diffusing the erroneous ideas he has conceived of him, and in destroying his reputation; renders himself criminal without my participation; my soul shall not be sullied with his guilt, in the day when every evil action shall be brought to light and punished, in the day when Eternal Justice shall inflict a double punishment on those who have indulged themselves in pronouncing rash decisions against their neighbours.’

## II.

It were easy to prove, That very few persons, who had not been previously accustomed to pry into the concerns of others, and to form malignant judgements, will begin at the Era of this Publication to contract these abominable habits.

Without an occasion furnished by Phyzionomy, how many are there whose supreme delight is to judge and criticise others, both in private and in public; to make malicious comments on what is done, and what is not done; on qualities which men do and do not possess; on their intentions, and what may be expected from them; on the force of their character, of their heart, &c. Such are the common topics of observation and malevolence, in which the Science of Phyzionomics has no manner of concern.

And

And what, in most cases, is the basis of those rash and unfounded decisions which are pronounced on the understanding, and chiefly on the heart and character of a Man? An action, a word, an anecdote which has been discovered and divulged—perhaps a series of actions, several little particularities—but which are retailed as perfectly authentic. Be it so; we shall allow them to be such; but we must inquire whether this mode of judging characters rest on a solid foundation.

‘Such an action,’ you tell me, ‘is very wicked, another unjust, a third suspicious.’ Granted; but was the fact accurately related to you? This happens much seldomer than you imagine. Were you informed of all the circumstances of the case? Are you acquainted with all the motives which produced the action?—‘No.’—What, you know neither circumstances nor motives, and yet pretend to judge definitively of the action!

I would much rather have, as the basis of my observations on Man, the Physiognomy of his face, of his whole figure, his deportment and gestures; a foundation infinitely more solid, than a solitary act, detached from a series, and from circumstances.—That Man is said to be violent and passionate. How do you know it?—By his actions.—Very well: but I have just met that very Man, and am struck with the gentleness and modesty visible in his face, and the whole of his behaviour. I perceive a Man mild, but lively and capable of being provoked (and he who possesses no irritability is not a Man, neither is his gentleness a virtue); I consider him attentively, and discover nothing that announces a violent character.

From that moment I overlook no circumstance tending to elucidate the facts which have given rise to this imputation. I find that some recorded expressions have escaped him. On what occasion?—Alas! he was provoked beyond bearing, by the insolent pretensions of a brutal and haughty man.—Physiognomy then has reconciled me to the person

person in question, and has represented him to me in a very different light from that in which Calumny had placed him.

There is another, I am told, who, possessing a very large revenue, is yet exceedingly economical in his table, furniture, and dress.—I highly approve his economy — ‘ Is it possible?’ they exclaim. ‘ He carries his avarice to the greatest excess, he denies himself almost the common necessities of life, and grudges the most trifling expence.’

I shrug up my shoulders, I meditate in silence, not being able to reconcile that sordid passion with the noble and graceful air of his face, and the natural frankness which his manners announce; and soon after I learn that this worthy Man, whom the whole Town is running down as a Miser, observes this rigid economy in order to relieve from the pressure of considerable debts, a father formerly in good credit, but at present ruined by extravagance.

‘ Behold that Jew: He has no respect for the Sanhedrim, nor the Doctors of the Law.—He disperses, and chases out of the temple, with scourge in hand, persons who had never done him any harm; — he is fond of good cheer, and keeps company with men of a contemptible character; he takes delight in sowing discord; and was lately heard to say among his confidential friends, *I am not come to send peace on earth, but a sword.*’

What idea will these different actions convey to you of the Person who performed them? Contemplate, on the contrary, a portrait of the same Man, drawn, I will not say by Raphael, by the greatest of painters, but by Holbein only; and if you possess a single spark of Physiognomical discernment, O! with what certainty, with what unreservedness of conviction will you form a judgement directly opposite to the first! The detached features which were represented to you, when put in their proper place, are no longer offensive; you find them in perfect harmony with his exalted character, and worthy of the great Friend of Mankind.

Finally,

Finally, if it be considered that the Physiognomy presents the whole man to an experienced eye; that its language, as clear, as diversified, as it is infallible, expresses the whole interior of Man,—there is little ground to fear that the Science of which it is the object, will give occasions to rash or false decisions: quite the reverse, it must prevent them, should it ever become general, or arrive at a state of perfection.

### III.

A second objection is raised against Physiognomy: it is accused of ‘encouraging vanity, by holding out the temptation to Man of becoming virtuous, merely to improve his external appearance.’

Defender of innocence! you had almost imposed upon me by this argument.—However, I must tell you, though with regret: ‘That your ideal argument was taken from a world peopled with innocent creatures, and which has no resemblance to that in which we live.’

The Men whom you would reform are not Infants, unconsciously good: we have to do with grown Men, who must be taught by experience to distinguish between good and evil, and who, in order to become better, must necessarily know both their bad and their good qualities. Permit Man to associate with the noble propensity which disposes him to virtue, the desire of being applauded by the wise and good, and undermine not one of the pillars of human virtue; permit Man to acknowledge and to feel, that God marks vice with deformity, and adorns virtue with charms inexpressible;—suffer him to enjoy a sentiment of delight, when he perceives his features improved, in proportion as his heart is ennobled. Tell him, at the same time, that the virtue which has no foundation but vanity, is neither pure nor solid; that virtue bears an ignoble character, and that the true beauty which virtue bestows, is to be attained only by virtue itself, and this supposes a heart exempted from vanity.

Observe the tear starting to the eye of that young man who has unhappily strayed from the path of virtue: his glass, or perhaps the mournful look fixed upon him by a Physionomist to whom he is dear, has announced to him his degradation—every grand ideal of Masters in the Art presents to him human nature in all its dignity——He deplores his misconduct, and he instantly vows to repair it; he aspires at becoming, in time, one of the ornaments of Creation.

# FRAGMENT ELEVENTH.

## OF THE EASINESS

### OF THE

## STUDY OF PHYSIOGNOMY.

SCIENCES the least complex, Arts the most simple and common, appear difficult when in their infancy, as long as they are taught only by word or writing, and before experience and daily practice have rendered them familiar. There is nothing but what at first presents difficulty; not even excepting the things which are every day performed, with a facility hardly credible, were not the fact as certain as it is astonishing. How many objections might ignorance and inexperience raise against the possibility of crossing the vast Ocean—of constructing a watch for the fob, for a ring, and so many other curious articles of manufacture, which we have continual opportunities of examining! How many difficulties are there in the way of medicine! and yet it is possible to prevent or surmount part of the obstacles which it has to combat.

A man ought never to decide carelessly, nor with precipitation, respecting the possibility, the easiness or difficulty of what he has never tried. The easiest thing imaginable may be difficult to one who has not by repeated efforts acquired the power of performing it; whereas the greatest difficulties vanish before exertion and perseverance.—‘Mere commonplace,’ I shall be told, ‘rendered perfectly disgusting by frequent repetition.’ No matter: to this principle we must refer the proof of the facility of the Physiognomical Study,—and that also  
of

of the carelessness or obstinacy of those who chuse rather to deny the possibility of this Art, than to open their eyes and acknowledge its reality.

For my own part, I have made the experiment, and am able to say at least something on the subject; I, who of twenty qualifications requisite to the character of a Physionomist, can scarcely lay claim to one.—Labouring under many disadvantages—short-sightedness to a great degree; want of leisure; no patience, no skill in the Art of design; very little knowledge of the world; a profession, which furnishes me indeed with many opportunities of knowing mankind, but which employs me too closely to admit of a particular and connected course of study; very superficial knowledge of Anatomy; a want of acquaintance with the resources of language, and the propriety of terms, which is to be acquired only by an extensive and well-digested perusal of the best Writers, and especially the Epic and Dramatic Authors of all nations and all ages.—What obstructions in the way of improvement!—Nevertheless scarce a day passes, but I find my early observations confirmed, and am enabled to make new discoveries.

Let a man be ever so little versed in the art of observing and comparing, provided he has got into the path which Nature herself has traced, though his sources of knowledge were inferior even to mine, yet he would daily advance a few steps, amidst all the difficulties which doubtless might oppose him on every side.

Have we not Man continually before our eyes? In cities the most inconsiderable, there is a perpetual concourse; we continually meet with persons of different, or even of entirely opposite characters: many of these characters are known to us independent of the Science of Physionomies; we are certain that one is beneficent, another hard-hearted; some fickle, others suspicious; this man sprightly, that contracted or stupid: their faces differ as much as their characters; and to determine, to describe or delineate the differences of their Physionomies.

nomies, is not more difficult than to settle the difference of their known characters.

The study of mankind is constantly in our power; every day their interests are blended with, or opposed to ours. It is vain for them to assume a disguise; too often they are unmasked by passion, and their true form is discovered by a sudden flash of light, even when the ray is so oblique as to expose only one side of the character.

This being the case, is it credible that Nature can have rendered her language so unintelligible, or even so difficult, as some pretend? How! can she have given to the eye and the ear the power of perception, nerves, an internal sense; yet have left the language of surfaces incomprehensible? She, who made sound for the ear, and the ear for sound; she, who teaches Man so early in life to speak and to understand language; she, who created light for the eye, and the eye for light, who has expressed the internal dispositions of Man, his faculties, his propensities, his passions, under forms varied without end,—who has given him a sense, an instinct, and a sentiment capable of catching the relations which subsist between what is visible and invisible,—could she have subjected him to an impossibility of gratifying, in this respect, the necessity he is under, the ardor he feels to make new additions to his stock of knowledge? Has she not disclosed to his curious and penetrating eye mysteries much more profound, but much less useful and less essential to Society? Has she not taught him to trace the path of Comets, and to calculate their orbit? Has she not put the telescope into his hand, and discovered to him through it the Satellites of the Planets? Has she not endowed him with a capacity of calculating their Eclipses, many ages before the time? And could this tender Mother have presented insuperable obstacles to those of her children who, enamoured of truth and humanity, take pleasure in contemplating the glory of the Most-High, displayed in the Master-piece of the Creation? What! shall things for which we have no oc-



casion be rendered easy; and insurmountable difficulties opposed only in cases which to us are the most interesting and most important?

Awake, O Man! to contemplate humanity, presenting itself to view under a thousand different appearances! Come and derive light from a source inexhaustible. Shake off thy indolence, and fear no obstacle. What is difficult will become easy, provided you feel its importance, and have courage to proceed.

All that is requisite is to be sensible, on the one hand, of the high consequence of being well acquainted with Mankind, and on the other, to be firmly persuaded that this object is in a great measure attainable: with this double conviction, what at first appeared arduous or impossible, will be rendered plain and practicable. Analysis is the great secret for acquiring any branch of knowledge whatever. Advance in this manner from object to object, beginning with the easiest, and be assured of success. The Summit, if ever you reach it, must be attained progressively: begin with the first step, proceed to the second, and so on to all the rest, only taking care to omit, to overleap no one.

Is there any one Science, however hedged round with difficulties (and every Science has originally been so,) which profound meditation and persevering efforts may not, in time, elucidate and bring to perfection?

When I come to speak of the method which is perhaps most favourable to the successful prosecution of the Study of Physiognomy, the attentive Reader will be enabled to judge, whether it be impossible, or even so difficult as many pretend, to secure a footing, and to make proficiency in this Science:

# FRAGMENT TWELFTH.

## OF THE UNIVERSALITY

OF

## PHYSIOGNOMICAL DISCERNMENT\*.

BY Physiognomical Discernment we mean—the sensation and the conjectures which certain *Physionomies* produce, from which we form a judgement of the moral character which they announce, of the interior of the Man whose face or portrait we examine.

This Sentiment, or this *Tact*, is very general; that is to say, there is not a Man, nay there is not an Animal, but what has received a Physiognomical *Tact*, as well as eyes to see. Every one experiences different sensations conformably to the difference of the *Physionomies* which excite them. Every figure leaves impressions, which one dissimilar would not have produced.

However various the impressions which may be made on different spectators by the same object; however contradictory the judgements formed respecting one and the same figure; there are however certain contours, certain *Physionomies*, certain traits—on which all Men, those excepted who are absolutely destitute of common sense, will pronounce the same decision, and which they will arrange in the same class; just as all Men, however different in general their opinions and their judgement with respect to the resemblance of the same portrait, will unanimously agree that ‘such a portrait is striking, or that it is not in the

\* We shall have occasion afterwards to resume this subject, and to speak of the different degrees of the Physiognomical spirit.

‘least like the original.’ A hundred proofs might be produced in support of the universality of this Physiognomical sentiment; but it will be sufficient to bring forward a few of them, to establish the fact beyond dispute.

I shall not repeat what has been already advanced respecting the general and constant practice of judging the interior from the exterior; but only add, that nothing more is necessary, than to pay attention for a few days to what we hear, or read, respecting the human character, in order to collect Physiognomical decisions pronounced by the ~~very~~ Adversaries of the Science. ‘I read that in his eyes.—It is sufficient to see him.—He has the air of an honest man.—I prognosticate every thing good from that face.—These eyes promise nothing good.—Probity is painted in his looks.—I would trust him merely on his Physionomy.—If that Man deceive me, I will trust nobody hereafter.—He has an air of candor, an open countenance.—I distrust that smile.—He dares not look you in the face.’ Even Anti-physiognomical decisions confirm, as exceptions, the universality of the sentiment for which I contend. ‘His Physionomy is against him.—I could not have suspected that from his look.—He is better, or, he is worse than he appears, &c.’

Observe Men of every class, from the most refined politician down to the dregs of the people; attend to the judgements they pronounce on the persons with whom they are connected, and you will be astonished to find what influence a sentiment purely Physiognomical has upon their manner of thinking. I have, for some time past, had frequent opportunities of making this remark; and among those who have furnished me with it, there are some who do not so much as know that I am writing on the subject,—and who never in their life heard the word Physionomy. I appeal therefore to experience for a confirmation of my assertion, That Men in general are less or more guided, without being conscious of it, by the impulse of a Physiognomical perception.

There

There is another proof of the universality of this obscure perception, which indicates to us the distinction of internal characters, from the differences of external signs. This proof, no less striking, though sufficient attention has not been paid to it, is taken from the great number of Physiognomical terms which have found their way into all languages, and are in use among all nations;—from the great number of moral denominations, which are, in reality, purely Physiognomical.

The illustration of this proof would be an interesting pursuit. It might become a source of new and important observation respecting the genius of Language, and assist in fixing the true sense of words. It were possible also to make an advantage of Physiognomical proverbs, by a judicious collection; but I pretend not to the erudition necessary to the execution of such a task, and my indispensable occupations preclude the researches requisite for collecting the examples which every language would furnish. An appeal might perhaps be here successfully made to that multitude of Physiognomical touches, characters, descriptions which we so frequently meet with in the best Poets, and which are so well calculated to interest every Reader of taste and sensibility, who knows and loves his fellow-creatures.

Peruse the *Iliad*, Klopstock's *Messiah*, the *Lutrin* of Boileau; you will find throughout Physiognomical passages, striking Portraits, full of truth and energy, in which the Poet, by describing the features, attitude and figure of his characters, unfolds, in some measure, their moral qualities, and the situation in which they are placed.

I return to Physiognomical terms, of which I shall produce only two instances.

*Uprightness*, moral *rectitude*; how much meaning is contained in these words! While they convey the idea of a well-regulated mind, they express at the same time the attitude and gait natural to the person; an attitude which exhibits every member in its proper place, a figure erect, a firm step advancing directly and with intrepidity to its object.

*Brazen-faced* is not less significant. Whoever invented the term had a thorough persuasion that the forehead expresses what passes in the interior of the head and of the heart.

Besides, it is not only the aspect of the human figure which rouses the Physiognomical Tact. It can exercise itself on pictures, drawings, silhouettes, and simple lines. I question whether there be one Man in the world, incapable of catching the expression and the signification of a hundred, perhaps of many hundreds of lines; if not, at first, without assistance, at least after having had them once explained.

Among the Physionomies which form the group below, I do not think there is one that does not shock our Physiognomical feeling: they are all vulgar or contemptible, and the reader must be inattentive indeed, who discovers not in them the impress of brutality.



# FRAGMENT THIRTEENTH.

## EXAMINATION OF SOME OF THE DIFFICULTIES

PRESENTED BY

## THE SCIENCE OF PHYSIONOMIES.

THIS Fragment should have been the longest of my Work, it shall nevertheless be one of the shortest. A volume would not be sufficient to detail and unfold the innumerable difficulties in which the Science of Physionomies is involved.

All the objections which have been raised against it, whether well or ill founded, prove at least, that the difficulties which attend this branch of the study of Nature are generally acknowledged.

In truth, the Adversaries of the Science have not produced all the objections which they might; nor could, I imagine, all their combined efforts collect so many difficulties as the Philosophical Physionomist finds he has to encounter, the moment he enters upon his researches. A thousand times have I felt myself intimidated by their number and variety; a thousand times have I been tempted to abandon the prosecution of this study: but, on the other hand, I have always been re-animating and encouraged to proceed by certain, solid, positive observations, which I had already collected, and which I saw established by a thousand concurring experiments, without a single one to contradict them. This revived my courage, and determined me to force my way through part of the difficulties which opposed my progress; calmly neglecting such as I deemed insurmountable, till I found an opportunity of elucidating them, or discovered the means of reconciling so many apparent contradictions.

In

In general, what a singular talent are some men blessed with, of seeing, of creating, or of imagining endless and insuperable difficulties in every subject, even the easiest and most simple! I could mention many persons who possess it in the highest degree; and I cannot help remarking that they have a distinctive character, altogether peculiar to themselves. I have not the least intention to dispute their merit: it is possible they may be the salt of society, but sure I am they cannot be its aliment.—I admire their talents, but would beg leave to decline their friendship, should they ever be disposed to wish for mine. The Reader will have the goodness to pardon this short digression. I return to my subject, the difficulties which beset Physiognomy; and they shall not detain me long, however numerous they may be, as it is not my intention, in this place, to answer the objections raised against the Science. The most material of them will be introduced in the course of this Work, and answered in their proper place. Besides, the Fragment on ‘the character of the Physionomist,’ which shall presently follow, must oblige me to resume the subject; and I may be allowed to be concise, as most of the difficulties in question chiefly affect the same object—I mean the extreme delicacy of an infinite number of features and characters, or the impossibility of expressing and analyzing certain feelings and observations.

It is incontestably certain, that the slightest dissimilarities, such as the eye of a novice can scarcely discriminate, often express very different characters. The sequel of my Work will exhibit proofs of it in almost every page. In many cases, the most inconsiderable depression or elevation, the lengthening or shortening of a line, were it but a single hair's breadth, the smallest derangement or obliquity, will materially alter a face, and the expression of a character. To be convinced of this, only attempt to trace the same face in profile, five or six times by the shade, and every time with all possible accuracy; then compare the silhouettes after they are reduced.

The unavoidable differences which appear in these representations of the same face, demonstrate the difficulty, the impossibility of precision, even when the most certain method of catching the likeness is observed; and yet, for the reasons alleged, how essential to the Science of Physiognomies is that precision! It may frequently happen that the seat of character, at least in part, shall be so concealed, masked and involved, as to become apparent only in certain situations of the face, which are perhaps but rarely presented, and that these fugitive indications shall disappear, before they have produced a sufficient impression. And, should the impression be ever so lively, it is extremely possible that the trait which produced it may be very difficult to hit, that it may be scarcely possible to express it by the pencil, much less by the graver, or in words. The same may take place, when the signs are permanent, and in some sort distinctive and certain. There are many of this sort, which are neither to be explained nor imitated; many which are almost beyond the grasp of imagination itself: they are felt rather than perceived. Who is capable of describing, for example, or of drawing, the genial ray, which at once sheds its gentle light and salutary warmth; nay, what eye is acute enough to catch it? Who is able to express or paint the look of love—the soft emotion of sensibility diffusing blessedness around?—the dawn or the decline of desire and hope?—the delicate traits of a calm, pure and disinterested tenderness? that precious instinct of a noble mind, which, under the veil of humility, ardently presses forward to the relief of wretchedness, to the communication of felicity; and whose unbounded beneficence clasps in its embrace not only the present generation, but posterity?—Who is able to delineate all the secret emotions which are concentrated in the eye of the Defender, or the Adversary of Truth; of the Friend or the Enemy of his Country?—Shew me the Painter capable of representing the piercing glance of Genius, as it darts from object to object; as it penetrates with the irresistibility of lightning; as it irradiates, dazzles, and, with the



rapidity of thought, assumes at pleasure a robe of light, or shrouds itself in darkness?—Is the image of fire to be conveyed by China-ink, light by a crayon, the expression of life by clay or oil?—It is with the Physiognomy, as with every other object of taste, from the most grossly material, up to the most delicately refined, from the physical relish of our ordinary food, up to the moral sense of the sublimest truths: we feel, but are incapable of expressing our sensations.

By how many accidents, less or more important, physical as well as moral; by how many secret circumstances, changes, passions; by how many varieties in respect of dress and attitude, not to mention the incessant play of light and shade, may a man be betrayed into an error, and made to see a face in a false point of view! or, to express myself more accurately, How easily may an erroneous judgement be imposed upon us, through such means, respecting a particular face, and its expression!

How possible is it then, to be mistaken in the essential qualities of Character, and to adopt as the basis of our decisions, what was purely accidental!

Zimmermann has said, that ‘the most sensible Man in certain moments of languor has a perfect resemblance to a changeling:’ he is right, if nothing be taken into consideration but the actual position, for the moment, of the moveable and muscular parts of the face.

And to what a pitch, to produce one of the most obvious among a multitude of examples, to what a pitch may the small-pox disfigure a face, and imprint on it traces never to be erased! How are the most delicate and distinctive features deranged and confounded by this distemper, and every mark by which we knew them effaced!

I shall not, at present, speak of the difficulties which artful dissimulation throws in the way of the most experienced Observer: perhaps I may introduce a few hints on the subject in another place; but there is one remark more which I must not now omit.

With

With the purest intentions, with the greatest abilities, and with a mind the most philosophical, the Physionomist is still a Man: in other words, not only is he subject to error, but likewise under the influence of partiality, though he ought to be impartial as God himself.

Seldom can he refrain from viewing objects as they bear a certain relation to himself, and his own peculiar opinions, propensities or aversions.

The confused recollection of what yielded pleasure or excited disgust, associated in the mind with a particular Physiognomy, by accessory or fortuitous circumstances;—the impression which an amiable or offensive object has left in the imagination—possibly may, nay necessarily must, influence his observations and decisions. For this reason, till Physiognomy be taught by Angels instead of Men, it must have infinite difficulties to encounter.

This is granting, I think, to Sceptics in our Science, all they can reasonably ask.—May we not hope, at the same time, that in the course of these researches we shall be so fortunate as to solve more than one of these difficulties, which at first sight must appear to the Reader, perhaps to the Author himself, beyond all powers of solution?

I find it impossible, however, to conclude this Fragment before I have unburthened my mind of an anxiety which lies heavy upon it, and which has indeed already escaped me. It is this, that men of weak minds, and destitute of every pretension to Philosophy, who never made, and never will be capable of making, any thing that deserves the name of observation, may, under the authority of my Work, assume the character of Physionomists. Let me whisper a short admonition in their ear. ‘It is not by barely reading my Book, were it  
‘ ten times more profound, and a hundred times more perfect than it is  
‘ —that you can become Physionomists, any more than a man can  
‘ flait up into a Master in painting from having copied the drawings of  
‘ Preyler,

‘ Preyfler, and fludied the Theories of Hagedorn and Des Piles,—juſt  
‘ as one is not a ſkilful Phyſician merely from having attended Boer-  
‘ haave’s Lectures,—nor a profound Politician, becauſe he has read  
‘ Grotius and Puffendorff, and got Montefquieu by heart.’



## A D D I T I O N.

I MEAN, in this Supplement, to consider a particular objection, which appears to have some weight, and which will, no doubt, be frequently repeated.

Every Man, it will be said, differs from every other—to such a degree, that not only no one face, but no one feature of a face, no nose, no eye, &c. perfectly resembles another: hence, every attempt to class them must be absurd; and every thing being indeterminate, confused and uncertain in the pretended classes which are meant to be established, Physiognomy falls to the ground. This objection, which has been held up as insuperable, loses all its force, when you consider that it applies equally to all human Sciences, to every species of knowledge, and is accordingly refuted already by every Science in particular. May not the same thing be said of all objects, and even of all their attributes? Differs not every object from another object, every attribute from another attribute?

Let us take the most simple and familiar of all examples: the stature of the human body. Who will deny that it is impossible to find two persons of precisely the same height?

But can this be alleged as a reason against classing Men according to their size, for exploding the custom, and disputing the propriety of the common division into five classes; namely, the dwarfish, short, middle-sized, tall, and gigantic? Who ever thought of advancing a similar objection against the Art of Medicine? or against the doctrine of the diversity of diseases? What holds in this case, must hold in every other: no one is the same in every individual; and wo to that Physician, who, without employing Physiological or Pathological Physiognomy,

nomny, that is, without consulting in every particular case his Physiognomical sentiment, without permitting his spirit of observation to act, should tie himself down to treat every disease according to its specific class, without once thinking to modify his prescriptions in conformity to the peculiar symptoms which he observed in his patient! Is this, however, a reason for renouncing all classification of diseases? Will it be therefore denied that some have a greater resemblance than others? that there are many which may be reduced to the same class? that, of consequence, in the treatment of them, they may with propriety be subjected to a classical regimen? &c.

I sensibly feel with what justice it is said, that these abstractions, this classification, and all the reasonings founded and accumulated upon these classified and abstract ideas, materially injure the Sciences, check the human mind in its flight, mislead it a thousand times, and divert it from the important study of Nature, which, being individual in every thing, is the only source of truth, the proper nourishment of genius.

There is nothing, I repeat it, there is nothing that rests on a more solid foundation; provided always, that you do not pretend, on that account, to run down all abstraction, all classification, as inaccurate, false and hurtful. I have no intention to demonstrate in this place, that, notwithstanding all the inconveniences which attend them, they are of the highest utility, nay, indispensably necessary. This subject well deserves a separate and philosophical investigation, considering what an age we live in. I only wish to avail myself of the present opportunity, to make every Reader, who is capable of reflection, sensible of the importance of a general and philosophical remark already hinted, namely, ‘That every judgement we form is, properly speaking, nothing but comparison, and classification; nothing more than the approximation of objects, and the contrasting those we do not know, with those of which we have some knowledge.’

It is at least manifestly evident, that Physiognomy deserves not the exclusive reproach: 'that, because of individual differences, it admits 'neither of classification nor abstraction, and of consequence cannot 'be treated scientifically.' This objection, I say, cannot, consistently with justice, be applied to it, more than to every other Science. It is not considered, that if this objection had any solidity, if all the consequences meant to be deduced from it, really existed in all their force, it were easy to prove by the same arguments that we should give over speaking. Let me explain myself.

What is language, in what does it consist, but in terms, which express general ideas?

I except proper names of men, edifices, cities, places, and those of some animals.

Every term which expresses a general idea, is nothing but the name of a class of things, or of the properties, the qualities which resemble each other, and which differ nevertheless in many respects. Virtue and vice form two classes of actions and dispositions; but every virtuous action materially differs from every other virtuous action; and this diversity is so great, to the point of separation where vice begins, that certain actions seem to belong to neither class.

Speaking of a number of persons sociably assembled, it is usual to say, 'they were all very merry:' now what is expressed by the word 'merry' but a class of sensations differently modified in every individual, and to which the actual situation of each individual gives a new modification? We have the terms 'joy, gaiety, good-humour, pleasure, 'mirth, serenity, satisfaction, delight, rapture;' add to these twenty terms more, and observe how many millions of shades and degrees still remain to be filled up, how many myriads of cases which do not properly belong to any of these classes. Does not the same thing hold good with respect to many sounds we utter, without our being able to express them in writing? Must a new word, therefore, be created, a particular

particular sign invented, for every individual situation, for every variation, every gradation of shade, every breath, every motion? This were to aim at being God! Or, are we to speak no more, because all language is only a perpetual classification, and because all classification is defective and imperfect?



# FRAGMENT FOURTEENTH.

A

SPIRIT OF OBSERVATION

UNCOMMON IN

PHYSIOGNOMY.

THE vague and obscure Physiognomical Sensation of which we have spoken in Fragment XII. is not more general, than the Spirit of Observation is uncommon. Many feel the truths which are the object of this Science, but few are capable of digesting them. We introduce this Fragment immediately after that on ‘the Difficulties of Physiognomy,’ for the same reason that we subjoined the Fragment which treats of ‘the Easiness of the Study of Physiognomies,’ to that on ‘the Universality of Physiognomical Discernment.’ The one elucidates, rectifies, and confirms the other.



A talent for observation appears to be of easy attainment—yet no one is so rare. What is it *to observe*? It is to examine attentively all the different appearances of an object, to consider it, first, in each of its parts separately; then to compare the whole with other objects real or possible,—to form a clear and distinct idea of what distinguishes, determines it, renders it what it is—in a word, to acquire such an accurate perception of the individual qualities of an object, separately, and in their combination, as never to confound the characters which belong to it, with those which distinguish other objects, whatever resemblance there may be between them.

In order to be convinced how rare a judicious spirit of observation is, you have only to mark the opinions of different persons respecting the same portrait. What has, at least, convinced me of it, is, that I have seen Men of genius, Observers justly celebrated, Physionomists of far greater ability than I shall ever dare to claim—confound portraits and silhouettes entirely different, and identify characters perfectly distinct from each other.

The mistake is easy, I admit it, and I myself have probably fallen, more than once, into the very error I am censuring. It proves, however, that the true spirit of observation is very uncommon, even among those who have been its most assiduous cultivators.

I shudder to think on the false resemblances which are discovered between certain portraits or silhouettes, and living characters; when I see that, in some eyes, every caricature may change into a faithful portrait, or even pass for a pure ideal form. These decisions have a perfect analogy with those which are pronounced by the generality of mankind upon the characters of their fellow-creatures: every slander, provided it have the slightest air of probability, is eagerly seized, and passes for truth. Thus, a thousand faulty portraits pass for perfect likenesses. Hence proceed so many false Physiognomical judgements;  
hence

hence all these objections against the Science itself—objections which appear, at first, unanswerable, but which have, indeed, no real foundation. That is denominated a resemblance which is not so, from want of knowledge to observe with sufficient accuracy and attention.

Portrait-Painters themselves are not perfectly secured against mistakes of this sort\*.

It is not my intention to censure or to offend any person: I would only wish to suggest some useful cautions; I would warn the young Physiognomist to be on his guard against ambiguous and hasty comparisons and decisions, and to beware of pronouncing, till he is certain of never finding a resemblance between two faces, where there is none, and of confounding two faces which are like.

I shall likewise, through the course of this Work, take every opportunity that may offer, to fix the attention of my Readers on the slight and almost imperceptible differences to be found in certain Physiognomies, and in particular features, which, at first sight, appear to have a resemblance.

I now proceed to exhibit some examples.

\* In a future Fragment, on portrait-painting, I shall take the liberty of pointing out some of the faults which I have remarked, in this respect, among that class of Painters. I may not, possibly, deliver all I have to say upon the subject; but enough, perhaps, to furnish matter for reflection.

## I.



Many persons would say at the first glance, that, the head-dresses excepted, these four profiles resemble each other. And had they been produced separately at considerable intervals, and had the locks been disposed in the same manner, the generality of observers would infallibly have said ‘There is a face which I have already seen two or three ‘times.’ Let an attentive observer examine in company with other persons a collection of portraits or silhouettes, and he will be shocked at the comparisons which are made by men of the best sense. The four faces before us, present indeed nothing heterogeneous; yet there is in them such a difference of character, that a real Observer would feel himself greatly hurt, if one happened to confound them. They have a likeness, nearly such as sisters who resemble each other. But the forehead of No. 4. is very inferior to the other three. The nose of Figure 2.

is

is the most beautiful, and announces most penetration. The lower part of the face in Profile 4. has not near so much spirit, as that of the other three: in this respect, the third evidently merits the preference, the eye of which also is the most intelligent of the four. In the mouth 2. there is an expression of childish timidity, which forms a contrast with the nose, and which does not appear in the three other mouths; for that of 4. presents something rude and insensible rather than childish. I omit several other differences which might be pointed out; but the few observations I have just made, and which the Physiognomical Tact will perfectly confirm, demonstrate how much exactness and sagacity must be employed in the study of Physiognomies, and prove likewise how possible it is to be led, by an apparent resemblance, into mistakes respecting certain very characteristic differences.

I shall produce some farther examples, which have a tendency of themselves to afford instruction to the Reader, while they serve at the same time to evince that a spirit of observation in Physiognomy is no common attainment.

## II.

## CARICATURE OF LORD ANSON.

Let us take the Caricature of Lord Anson. A Phyfionomy fo marked as his, can never be diffigured to fuch a degree as to become entirely indiftinguifhable. It is fo evident, that a perfon who has but once feen the face of this celebrated Admiral, whether in nature, or a portrait, will exclaim, the moment he has caft his eyes on thefe caricatures: ‘ That is Anfon.’ Few will fay: ‘ That is not Anfon;’ and fewer ftill, ‘ There are three horrid caricatures of Anfon;’ and yet they differ greatly from each other.

While a careless eye would confound them, the attentive Observer, after an accurate infpection and comparifon, will difcover differences innumerable.

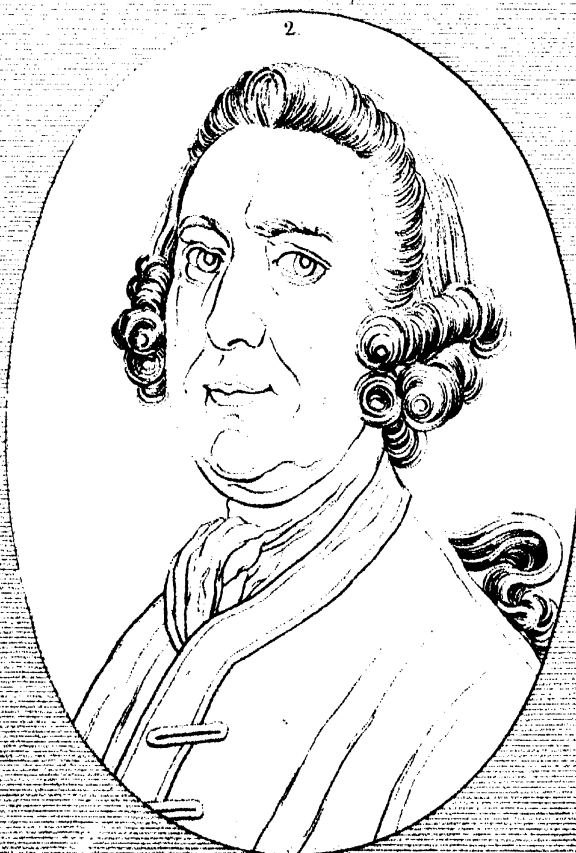
‘ Thefe are, he will tell you, thefe are three diffigured representations of a great Man, whom fcarcely any caricature is capable of entirely degrading. The firft face, fhaded, is that of a Man who fays with wifdom: “ I will,” and with firmnefs: “ I can.” The arch of the forehead vifibly expreffes a vaft project—the eyebrows answer for the execution of it. Forehead 2. does not trace plans fo luminous, fo well digefted as thofe of forehead 3. and they again are inferior to thofe of forehead 1. But, on the other hand, the nofe 2. announces more judgement than the nofe of the firft figure; for there is lefs cavity in the curve which forms it, drawn from the eyebrows: the 3. is much more judicious\*, and more manly than the 2.’

\* ‘ A judicious nofe,’ will make fome Readers fmile; but through fear of mifrepresenting the Original, I feel myfelf under the neceffity of employing expreffions which have not yet received the fanktion of general ufe, and which could not poffefs this advantage, as we are treating of a new Science; new, at leaft in one fenfe of the word.

CARICATURE



OF LORD ANSON





## PHYSIOGNOMICAL OBSERVATION UNCOMMON. 113

He who remarks not the sensible difference of these three noses, most assuredly does not possess the Physiognomical Spirit of Observation.

‘ The mouth 1. expresses more taste and wisdom than mouth 2.—  
‘ the 3. more ability and firmness than the other two. There is in the  
‘ eyes of the first figure something more judicious and determined, than  
‘ in those of the third; but they again are preferable to the eyes of the  
‘ second.’



## III.

I subjoin as a third example, an ideal head after Raphael, from the School of Athens.



‘ Here are three beautiful faces taken from the ideal world.’ This is the judgement which the Physiognomical Sentiment will dictate; and the Genius of Observation will add: ‘ All the three are beautiful; nevertheless a distinction must be made.’

‘ The

‘ The forehead 3. though it be not drawn with sufficient accuracy, possesses the most thought, and essentially differs from the first and second.—The forehead 2. would be the most noble, if the point where it meets the root of the nose were not heterogeneous. The harshness of the forehead 1. is insupportable. The eyebrow 2. is the most thinking of the three.

‘ In the outline of nose 1. the upper part is the most noble: nose 3. has the advantage over the others in the contour of the lower part, and of the nostril: that of the first is shocking. Of the upper lips, that of figure 3. has the least delicacy. The under lips are all wretchedly drawn, and the three chins are all abominable.’

Nothing but comparisons such as these is capable of exercising, and whetting the spirit of observation. In this view, begin always, I repeat it, with separating, and simplifying objects. Observe, compare every part, every line, every point, as if the only object in view were to observe and compare that alone.

After this Analysis, after this comparison, in detail, compound all the different parts into a new whole; and not till then will it be adviseable to attempt comparing a whole with a whole.



# FRAGMENT FIFTEENTH.

## THE PHYSIONOMIST.

EVERY Man has a general disposition for every thing; and yet it may be with truth affirmed, that he is particularly disposed for very few things.

All Men have a turn for Drawing, for any one may be taught to write, well or ill; but there is scarcely one in ten thousand capable of attaining excellence in the art of Design. The same remark may be applied to Poetry and Eloquence; and it is equally true of Physiognomy.

To have a disposition for this last Science, eyes and ears only are requisite; but not one in ten thousand will become a good Physionomist.

It may not be wholly useless, therefore, to examine the characters which serve to distinguish those who are not destined to become Physionomists, from those who have decided talents for this Science, and to trace, at the same time, the Portrait of the true Physionomist.

I affix much importance to the success of this Dissertation, as I have it greatly at heart, to discourage from engaging in the particular study of Physiognomy, all who are not possessed of the dispositions and talents it demands. A smatterer in Physiognomy, whose mind is feeble and his heart corrupted, is, in my opinion, the most contemptible and the most dangerous of beings.

Without the advantage of a good figure, it is impossible to become an excellent Physionomist. The handsomest Painters have also arrived at the greatest eminence in the art. Rubens, van Dyk, Raphael, who present three degrees of male beauty, are likewise three geniuses in

in Painting, but each of a different order. Physionomists the most highly favoured with respect to their exterior, will ever become the most intelligent. As the virtuous Man is best qualified to judge of virtue, and the Man of integrity to decide concerning what is just and equitable; so persons who have the most beautiful faces are most capable of pronouncing on the beauty and dignity of Physionomies, and of discovering, at the same time, what is faulty and defective. If beauty in Men were less rare, Physiognomy, perhaps, would be more in repute.

What ability and penetration did the Ancients possess in this respect! and how few of us are capable of rivalling them! What obstructions in the way of improvement, are to be found in the nature of our Climates, in the form of our Governments, and in the polish and effeminacy of our manners! The cultivation of Letters, our unsubstantial aliments, the closeness and heat of our apartments, the general use of the pernicious liquors of the New World, all concur, alas! to extinguish the poor remains of vigour transmitted to us by our fathers.

In other times, persons labouring under any bodily defect or blemish, the blind, the lame, one who had a flat nose, were all forbidden to approach the altar of the Lord. The entrance of the Sanctuary of Physiognomy must, in like manner, be shut against all who appear before it with a perverse heart, squinting eyes, a mishapen forehead, a distorted mouth. ‘The light of the body is the eye: if therefore thine eye be single, thy whole body shall be full of light; but if thine eye be evil, thy whole body shall be full of darkness. Take heed, therefore, that the light which is in thee be not darkness. For if the light which is in thee be darkness, how great is that darkness! But if thy whole body be full of light, having no part dark, the whole shall be full of light, as when the bright shining of a candle doth give thee light.’

These

These words cannot be weighed with sufficient attention, cannot be pondered with sufficient seriousness, by him who aims at becoming a Physionomist.

Eye! which beholdest objects just as they are, which nothing can escape, and which addest nothing—thou, thou art the most perfect image of reason and wisdom! The image, did I say? Thou art reason, thou art wisdom itself! Without thy vivifying light, the Physionomist sees nothing, every thing around him is veiled in darkness.

He who ever said, who is capable of seriously saying, once in his life: ‘What signifies a man’s figure? I consider his actions only, not ‘his face.’ He who says, or is capable of saying: ‘All foreheads appear to me equal: I perceive no difference between one ear and another,’ or any thing equivalent,—will never be a Physionomist.

He who sees an unknown person approach, to ask a favour, or to negotiate any piece of business, and feels not, at the same instant, something that attracts or repels, a secret emotion of affection or aversion, such an one, I say, will never be a Physionomist.

He who prefers art to truth, and what is called manner in painting, to correctness of design; who esteems the almost supernatural labour of Van der Werf, and the ivory tint of his flesh, more than a head of Guido; he who takes no pleasure in musing over the landscapes of Gessner; who in the Ark of Bodmer\* finds not where to rest his foot; who feels not in the Apostles of Klopstock, what is most sublime in human nature, in his Eloa an Archangel, and the God-Man in his Christ relieving Samma; he who sees nothing in Goethius but a Wit, who can look on Haller as a harsh writer, and discover in Herder nothing but obscurity; he whose heart is not touched with a soft emotion at sight of the head of Antinous, whose soul is not elevated by the

\* One of the most celebrated Poets of Switzerland, and Author of a Poem on the Deluge.

sublimity of the Apollo, and who feels it not even after Winkelmann; he who is not affected, almost to the shedding of tears, in contemplating these ruins of the ancient ideal perfection of humanity, at the degradation of Man, and of Art his imitator; he who, in examining Antiques, perceives not in Cicero a head luminous and intelligent, in Cæsar the character of enterprize, in Solon profound wisdom, in Brutus firmness not to be shaken, in Plato wisdom divine; nay more, he who, in studying medallions of modern date, discerns not in Montesquieu, at the first glance, the perfection of sagacity; in Haller a look calm and reflecting, and taste the most exquisitely refined; in Locke a profound thinker; in Voltaire the keenest and most sprightly of Satirists;—that Man, I say, will never become a tolerable Physionomist.

He who feels not an emotion of respect, when he happens to surprise a generous Man performing acts of beneficence, which he thought to be concealed from observation; he who is not touched by the voice of innocence, by the ingenuous look of unviolated modesty, by the aspect of a beautiful infant sleeping in the bosom of his mother, while she hangs fondly over him, and draws in the air he breathes;—he who is not affected by the gentle pressure of the hand of a friend, and the language of his eyes melted into tenderness,—he who, insensible to all these objects, is even capable of turning from them with a contemptuous sneer, will sooner murder his own father than become a Physionomist.

What then is necessary to that character? What are the dispositions, the talents, the qualities requisite to the formation of a Physionomist?

First, as has been already observed, he must have the advantage of a good figure, a well proportioned body, a delicate organisation, senses capable of being easily moved, and of faithfully transmitting to the soul

the impression of external objects; above all, he must have a quick, penetrating, and just eye.

Acute senses invite his mind to observation; and the spirit of observation, in its turn, assists in perfecting the senses, and must possess a regulating power over them.

But the clearest sight is not always, perhaps is seldom found in the possession of those who have the greatest turn for observation; and ordinary persons have frequently, in this respect, the advantage over men of genius: it can hardly be doubted that blind Sanderfon, with a very small degree of sight, would have been an excellent Observer.

To observe, or to perceive objects with a distinguishing eye, is the Soul of Physiognomy, is indeed that in which it properly consists. The spirit of observation in the Man who devotes himself to this study, ought to be equally acute, prompt, accurate and extensive. To observe is to be attentive. Attention is the direction of the mind toward a particular object which it chuses from amidst a multitude that surround it, or among those which it has the power of selecting as the subject of meditation; to be attentive is to consider an object separately, to the exclusion of every other; to lay hold of its signs and characters, to analyse, and, of consequence, accurately to distinguish them. To observe, to pay attention, to discriminate, to discover resemblance and dissimilitude, proportion and disproportion, is the business of judgement. Without an exquisite judgement, therefore, the Physionomist will never be able either to make correct observations, or to arrange and compare them, much less to deduce consequences from them. Physiognomy is judgement reduced to practice, or, if you will, the Logic of corporeal differences.

What solidity, what maturity of judgement is requisite to see well; to see neither less nor more than the object actually presents; to draw all the consequences which result from exact observations and pre-  
mises,

mises, without the addition or suppression of any one! What exercise of judgement must the Physionomist have employed, before he can arrive at the certain knowledge of his having collected a sufficient quantity of observations sure, positive, determined, in order to discover and appreciate the relative value of the different roads which lead to Physiognomical truth!

To profound sagacity, the real Physionomist must join a strong and lively imagination, a quick and penetrating understanding. He must have imagination, in order to impress himself with every feature clearly, and without effort; to recall them easily and whenever he will; to class the images in his head as he thinks proper, and to act upon them with as little difficulty as if the objects were present, and as if it depended only upon himself to transpose them at pleasure.

He must have understanding, in order to trace the resemblance of signs, already discovered, to other objects. For example, he perceives in a head, or in a forehead, something characteristic; these traits are immediately imprinted on his imagination; and his understanding furnishes him with resemblances which assist in determining these images, and clothe them with somewhat more of sign and expression. He must be able to seize approximations, for every characteristic feature which has been observed, and to determine the different degrees of it, by the assistance of his understanding. Never will he be able tolerably to express his observations, if his understanding be not habitually exercised. The understanding alone creates and forms the Physiognomical language; a language hitherto so wretchedly defective. Without a prodigious copiousness of language, no one can become an able Physionomist; and the most copious language in the world is still miserably poor, compared to the demands of Physiognomy.—Thus the Physionomist must not only be a perfect master of his own language; he must also be the creator of a new language, equally exact, agreeable, natural and intelligible.



The whole kingdom of Nature, every nation, every work of genius, of art, and of taste; every magazine of words must contribute toward the supply of his necessities.

If he wish to be confident in his decisions, if he wish that his determination should bear the impress of solidity, skill in Drawing is indispensably necessary to the Physionomist. A Painter acquainted with the theory of his art, and who at the same time is daily reducing it to practice;—a Physician who knows the principles of medicine, and who has likewise been in the habit of visiting a great number of patients—must surely be much better qualified to reason on painting and medicine with correctness and certainty, than others who possess as much or more of theory, but who are deficient in point of practice. Drawing is the natural language of Physiognomy, its first and surest expression; it is a powerful assistant to the imagination, and the only medium of fixing with certainty, of portraying, of rendering sensible an infinite number of signs, of expressions, of shades, which it is impossible to describe in words, or in any other way except by drawing. A multitude of observations highly important, must necessarily escape the Physionomist who does not draw with ease, with accuracy, and in a characteristic manner: he will be able neither to retain them himself, nor to communicate them to others.

A study no less necessary to the Physionomist is that of the Anatomy of the human body: he must be perfectly acquainted not only with the parts which are exposed to view, but likewise with the relation, the arrangement, the separation of the muscles; he must be able to distinguish accurately the proportion and the connection of all the vessels and members; he must know the highest ideal perfection of the human body, that he may be capable not only of perceiving at the first glance, every irregularity in the solid and muscular parts, but also of at once indicating all these parts by their proper name, and thereby proving himself a perfect adept in Physiognomical Language.

He must, besides, possess the knowledge of Physiology, or the Science of the perfection of the human body in a state of health, and also be well acquainted with the Temperaments; that is, not only the colour, the air, and all the appearances which result from the different mixtures of the blood and humours, but likewise the parts which form the substance of the blood, and their different proportions; he must be especially attentive to, and versant in the external signs of the constitution of the nervous system; for in studying the Temperaments this is much more essential than the theory of the blood.

But of all the branches of knowledge, the most important to a Physionomist is that of the human heart. How attentive must he be to examine, to observe, and to unveil his own! This knowledge so difficult, yet so necessary, he must possess to the highest degree of perfection possible: he is capable of knowing other men only in exact proportion to the knowledge which he has acquired of himself.

Independent of the general utility of studying the human heart, particularly his own, of knowing the filiation of the propensities and passions, their affinity and their relations, their symptoms and their disguises, the Physionomist is under a peculiar obligation to apply himself to this study. In order to explain it to the Reader, I shall take the liberty of adopting the terms of a Critic, who has given the public an account of my first Physiognomical Essays. ‘The sensations which  
 ‘the Observer feels in considering any object, have certain shades with  
 ‘which he is singularly struck, and which frequently have no existence  
 ‘but for himself alone; for they may have a relation only to the indi-  
 ‘vidual constitution of his intellectual faculties, and to the particular  
 ‘point of view in which he examines every object in the natural and  
 ‘moral world. Hence it comes to pass, that he makes a number of  
 ‘observations which are of no use to any body but himself; with what-  
 ‘ever vivacity he may feel these, he will find it extremely difficult to

‘ communicate them to others. These delicate observations, nevertheless, will certainly have an influence upon the judgements which the Physionomist forms. Thus, on the supposition of his being acquainted with himself (and he ought in reason to make some proficiency in this, before he undertake the study of other men), he must compare anew the result of his observations with the way of thinking that is peculiar to him; he must separate what is generally granted, from what may be only the effect of his individual manner of observing.’ I shall not now dwell on this important remark, the equivalent of which has already found a place, in the Fragment on the difficulties of the Physiognomical study, and in other passages of this Work.

It remains only therefore for me to repeat, that an accurate and profound knowledge of his own heart is one of the principal features which ought to characterise the Physionomist.

Ah! what humiliating indications, what presentiments do I read on my face, every time that an irregular emotion arises in my heart! With downcast eyes, and averted head, I shun the looks of men, and the reproaches of my glass.—How I shrink from the testimony of my own eyes, and the penetrating glance of my fellow-creatures, as often as I catch my heart practising any thing like artifice towards itself, or towards another!—Reader, if you know not what it is, frequently to blush at yourself—(supposing you to be the best of Men, for the best among us is still but a Man)—if, I say, you know not what it is to stand with downcast eyes before yourself and before others; if you dare not avow to yourself, and acknowledge to your friend, that you feel in your heart the germ of every vice; if in the calmness of solitude, without any witness but God, without any confidant but your own conscience, you have not a thousand times felt ashamed of yourself; if you have not sufficient power to investigate the progress of your passions up to the very first trace, to examine the first impulse which

examines you to act well or ill, and to confess the whole to God or your friend; if you are destitute of a friend capable of receiving this confession, and of disclosing himself to you, in his turn, such as he is; a friend who may be to you the Representative of Mankind and of Deity, and in whose eyes you may appear invested with the same sacred character; a friend in whom your own image is reflected, and who sees his image reflected from you; if, in a word, you are not a good Man,—you will never learn to be a good Observer, nor to acquire a competent knowledge of Men, you will never be a good Physionomist, you are unworthy of being one.

Unless you wish that the talent of observation should prove prejudicial to your fellow-creatures, and a torment to yourself, O, to what a degree must your heart be good, pure, tender and generous! How will it be possible for you to discern the characters of benevolence and charity, if you yourself are destitute of the spirit of love? If love lend not keenness to the eye, how shall you be able to trace the impress of virtue, the expression of a noble sentiment? Will you be able to discover the vestiges of them in a face accidentally disfigured, or that presents something harsh to the first glance? If your soul be in bondage to base passions, how many erroneous decisions will they dictate!—Let pride, envy, hatred and selfishness be banished from thy heart; otherwise ‘thy eye being evil, thy whole body shall be full of darkness;’ you will read criminality on a forehead where virtue is written in legible characters, and will suppose in others all the vices of which conscience accuses yourself. The person who bears any resemblance to your enemy, will be loaded with all the defects and all the vices which your offended self-love imputes, perhaps unjustly, to that enemy. The beautiful features will be overlooked, the bad will be exaggerated, and you will observe nothing but caricaturas of deformity.

And were I but animated with the spirit of those sublime Men who were endowed with the gift of discerning the recesses of the heart,  
and

and of reading the thoughts, how many touches should I still add to the moral character of the *Physionomist*!—To close this sketch, I shall observe, that the *Physionomist* ought to know the world, to associate with men of all conditions, to see them, to study them in all circumstances and situations; a retired life is unsuitable to him; neither ought he to limit his acquaintance to ordinary people, nor move perpetually in the same circle. Finally, Travelling, details of facts varied and extensive, intercourse with Artists, and such of the Learned as have made a serious study of the knowledge of Man, with persons singularly vicious or virtuous, with very well informed and intelligent, or very contracted minds, and especially with children; a taste for letters, for painting, and all the other works of Art—all these resources, and many others, are to him indispensably necessary.

Let us recapitulate the whole in a few words. The *Physionomist* ought to unite to a person finely formed and perfectly organised, the talent of observation; a strong imagination, a lively and discerning spirit, extensive acquaintance with, and superior skill in the Fine Arts: above all, he must possess a soul firm, yet gentle, innocent and calm; a heart exempted from the dominion of the ruder passions, and all whose various windings are well known to himself. No one can comprehend the expression of generosity, can distinguish the signs which announce a great quality, unless he himself is generous, animated with noble sentiments, and capable of performing great actions.

## A D D I T I O N.

IN tracing thus the character of the Physionomist, I have pronounced the sentence of condemnation upon myself. It is not false modesty, it is thorough conviction, which constrains me to acknowledge, that I am very far from being a Physionomist. I am but the Fragment of one; just as the Work I present to the Public contains not a complete Treatise, but merely Fragments of Physiognomy.



# FRAGMENT SIXTEENTH.

OF THE

H A R M O N Y

B E T W E E N

M O R A L B E A U T Y

A N D

P H Y S I C A L B E A U T Y.

‘ IS there a relation, a sensible harmony between moral and physical beauty? between moral turpitude and corporal deformity? or, ‘ Is there a real disagreement between moral beauty and physical deformity; between moral deformity and corporal beauty?’ It is a question that challenges investigation; millions of voices agree in affirming it, yet our business at present is to establish it by evidence.

May the Reader be disposed to hear and canvass the proofs, with as much patience as I shall employ in collecting them! But I hope, nay I venture to predict that a time will come, when even children shall smile at seeing me take the unnecessary trouble of demonstrating truths so self-evident,—when it will appear ridiculous, or, which is much more noble, when it will be matter of regret to reflect, that there was an age in which Mankind stood in need of such proofs.

Truth.

Truth, however, always is truth, whether it be admitted or denied. My assertion will never render true the subject of that assertion; but because it bears the signature of truth I take upon me to affirm it.

On the supposition that we are the workmanship of sovereign Wisdom, is it not in the first place highly probable, that there exists a harmony between moral and physical beauty? Is it not apparent, that the Author of all moral perfection has given intimation of his finding complacency in it, by establishing a natural union between physical and moral excellence? Suppose for a moment that the contrary took place, who could then believe in the existence of infinite Wisdom and Goodness? or, is the following sentiment supportable? ‘That it is not the effect of chance, or of the accidental concurrence of certain circumstances, but the natural order of things, a general and invariable arrangement—that the highest degree of moral perfection should be found united with the highest degree of physical imperfection; that the most virtuous man in the world, is at the same time the homeliest in his appearance; that the friend of mankind has of all beings the most disgusting exterior; that God denies to virtue every semblance of beauty, for fear of making it an object of love; and that universal Nature is so disposed, that she imprints, in some measure, the seal of infamy on what is most estimable in the eyes of Deity, and most amiable in itself.’ Ye friends of virtue, ye who with me adore Goodness and Wisdom supreme, are ye able to endure such language, language which approaches to blasphemy?

Let us next suppose the same disagreement between the intellectual faculties and the exterior of Man. Would you consider it as worthy of eternal Wisdom, to have impressed upon the creatures a character of stupidity proportioned to the degree of superior intelligence with which they are endowed?—No; it is impossible to assent to this. And yet this harmony is of much less importance, than that of which I



was just now speaking, since the all-wise Author of Nature must be much more attentive to the manifestation and perfection of our moral, than of our intellectual faculties.

Farther, would it be thought suitable to, and consistent with supreme Wisdom, to have given the form and exterior of a body robust and vigorous, to one of a delicate texture; or the appearance of weakness, to one possessed of strength and vigour? I speak here neither of accidents nor exceptions, but of a general order affecting the whole course of Nature. Nevertheless this strange contrast, this shocking disagreement would be a display of Wisdom, compared to an arrangement which should universally produce 'a visible want of harmony' between moral and physical beauty.'

I shall admit, however, that presumptions and metaphysical conjectures of this sort, however luminous they may appear, and whatever weight they may have, at least upon some minds, are not sufficiently conclusive. The reality of the fact is the point to be settled at present, and consequently the whole argument must turn on observation and experience.

I must take it for granted, in the first place, which nobody can deny who has made the slightest observation on his own face, or that of another person, that every state of mind, every perception or sensation, is expressed, on the face, in a particular manner. Different situations of mind have not the same expressions on the Physiomy, and similar situations have not different expressions.

I must farther take for granted, what no Moralist can deny, that there are certain situations of mind, certain inclinations, certain modes of feeling, which are noble, great, generous, which affect every sensible heart with emotions of benevolence, esteem, love and joy; that there are others, on the contrary, which are totally different, and produce quite opposite effects; which are accounted frightful, odious and contemptible.

Finally,

Finally, I take for granted, what cannot escape any eye that sees distinctly, however inexperienced, that there is such a thing as beauty and deformity in the features of the face (for I speak at present only of features): there is such a thing, I say, notwithstanding the singular objections which have been made respecting the existence of physical beauty, acknowledged as such; objections which attack principles the most certain and invariable. Place a man perfectly handsome by the side of one homely in the extreme; and no one will say of the former, 'He is an ugly fellow,' nor of the latter, 'He is charmingly beautiful.' Let the handsome man disfigure his face by grimaces, and every person who looks at him, were the spectators collected from every nation under heaven, would cry out with one voice:—'That face is ugly, disagreeable, hideous!' and the moment he resumes his natural form, 'It is beautiful, agreeable, graceful.' Most of the objections against real beauty, beauty independent of an arbitrary and capricious taste, proceed from the contradictory and often very extraordinary ideas which different nations have formed of the beauty of the human figure. But as there are actually none but the individuals of a certain nation who form a singular judgement respecting the beauty or ugliness of a given object, and which is not admitted by others; as none except Negros admire a flat nose, and no race of mankind, except one little inconsiderable tribe, looks on wens as ornamental, it is evident, that nothing but the tyranny of an ancient national and hereditary prejudice could have extinguished or altered, to such a degree, the natural sentiment of the beautiful.

These very men, however, will agree with the other inhabitants of the globe in forming a sound judgement respecting beauty or deformity, in every well marked and striking case; and will manifest the same sentiment of beauty and ugliness, whenever they are not blinded by national prejudices. It is with design I suggest the idea of 'clearly decided cases,' of 'strongly marked extremes of beautiful and ugly,'

because, the farther the object is removed from either of these extremes, the more penetrating and experienced must the eye be, to fix the character of it; and such a degree of delicacy is hardly to be expected among a rude and barbarous people.

Besides, the mistakes into which one may fall respecting these intermediate degrees of the beautiful, invalidate not the distinction which exists between beauty and ugliness, for the same reason that ten lines have no apparent difference in length, though each of them exceeds another by a single point; it is because the difference is too inconsiderable to strike an ordinary observer.

To return:

What passes in the mind is expressed in the face. There are moral beauties and deformities, dispositions of mind which awaken benevolence, and others which inspire the contrary.

There are physical beauties and deformities in the features of the human face.

But one question remains to be solved: Is the expression of moral beauty likewise physically beautiful? Is that of moral deformity, in like manner, physically ugly? or else, Is ugliness the expression of moral beauty, and beauty that of moral deformity? or finally, Is the expression of moral qualities and situations neither beautiful nor ugly? or sometimes the one, and sometimes the other, without a sufficient reason?

In examining these questions, let us take as an example the immediate expression of some of the great passions of the mind.—Draw in the presence of a child, of a clown, of a connoisseur, of the first person that happens to come in your way, the face of a man in whom goodness is the predominant character, and that of a man vile and contemptible; the face of an honest man, and that of a cheat.—Shew them also the face of the same person drawn at the moment when he was in the exercise of some noble act of beneficence, and in a violent  
fit

fit of jealousy; and then ask, to which of these two faces they would give the preference?

The child, the clown, the connoisseur will all agree respecting the same faces, that the one is beautiful, and the other ugly\*.

I would then ask, Of what passions, of what state of mind do these faces exhibit the expression? And it will be found, that the most disagreeable expressions refer to the most vicious habits and dispositions.

Compare also certain features separately, the mouths, the eyes, the noses, the foreheads:—Ask, Where are the delicate lines, whose continuity is almost imperceptible, which extend and lose themselves insensibly, the regular—the beautiful lines, beautiful in themselves, independent of expression? And on the other hand, Where are the harsh, unequal, unpleasing lines, the lines ugly in themselves?—No; there is not a child, there is not a clown existing, who is capable of mistaking the one for the other.

If you observe all the shades which present themselves, from the highest degree of goodness down to the lowest extreme of malignity and fury; and if you draw, for example, the contour of the lips, you will find as you proceed, that the most beautiful and delicate line gradually degenerates into a line less flexible, and less graceful; and becomes irregular, shocking, deformed and hideous; so that you may see the harmony and beauty of features progressively change and disappear, in proportion as the passion becomes more odious. The proof of what I advance will be found in the Additions to this Fragment; and the remark is applicable to the numberless mixtures and combinations of all characters morally beautiful and morally de-

\* It will be necessary, however, to employ more precision in applying for the opinion of the connoisseur: to him I would say, My question is not, Which of these faces is best drawn, which of these expressions is most accurately given; the most beautiful according to the rules of Art? but I wish to know, Which of these faces is handsome or ugly in itself, abstractedly from the skill of the Artist?

formed. The same variety and the same shades are to be found in all their various expressions.

Hitherto the subject, apparently, presents little difficulty; nay, perhaps, I have already incurred the censure of some of my Readers, for going into a superfluous detail.

The second advance I am going to make, has hardly any greater obstacle to surmount. A movement, a direction of features frequently repeated, produce at length a lasting impression on the flexible parts of the face, and affect the bony and solid parts from infancy upwards, as will be demonstrated hereafter. A graceful impression repeated a thousand times, engraves itself on the face, and forms a trait at once beautiful and permanent.—In like manner, a disagreeable impression, by frequent repetition, fixes at last on the countenance habitual marks of deformity. A multiplicity of these agreeable traits meeting in the same *Physiomy* (every thing else being equal) will produce upon the whole a beautiful face; and the union of many disagreeable traits will as certainly render a visage ugly.

I observe farther, that there is not a single situation of mind, the expression of which is absolutely and exclusively attached to one single feature. Let that expression be much more sensible, and let it produce alterations much more perceptible in some features than in others; still it is not less true, that every mental emotion produces a change in all the flexible parts of the face. Whenever the mind is under the influence of a bad disposition, they assume a disagreeable form; as, on the contrary, the exterior form becomes graceful, when the mind is well disposed.

Thus, the combination of the features always expresses the moral disposition which actually predominates.

The same situation of mind produces in all the parts of the face, according as it is less or more frequently repeated, permanent expressions whether graceful or disagreeable.

Certain

Certain situations of mind frequently repeated, produce propensities, propensities become habits, and the passions are their offspring.

From all these particular propositions a general one may fairly be deduced:

‘Beauty and ugliness have a strict connection with the moral constitution of the Man. In proportion as he is morally good, he is handsome; and ugly, in proportion as he is morally bad.’

But what a host of objections rise up against me! I see them, like an impetuous torrent rushing down the precipice to overwhelm me, and threatening with utter destruction the fair fabric which I had taken such complacency in rearing. But for it I have no fears: it is not a fragile cottage erected on the sand—but a solid palace founded upon a rock. These formidable waves will produce nothing but foam; their empty rage will spend itself at the bottom of the rock; and let them roar as they will, both the rock and the palace are equally immoveable. I intreat indulgence for the high tone I have assumed; but confidence is not pride; and I will humbly kiss the rod the moment I am convinced that I have been mistaken.

I shall be told from every quarter, ‘that experience contradicts me; that you may every day meet with vicious men whose persons are beautiful, as virtue is daily to be found under a homely appearance.’ But in what consists the beauty of these vicious men? Have they a delicate complexion, a fine skin, or regular features? I will not, however, anticipate, and I beseech the Reader to be attentive to my Answer.

1. I begin with observing, that this difficulty does not directly attack my position; for I simply affirm: ‘that virtue beautifies, and that vice renders a man ugly. I am very far from asserting, ‘that virtue is the only cause of beauty, and that ugliness is the effect of vice alone.’ Who can deny that there are proximate, that there are immediate causes, which affect the beauty or ugliness of the face?

Is it not evident that the mental faculties, and still more the conformation which we received in the womb; that education, over which we have so little power; that the various conjunctures of life; sickness, accident, profession, climate, &c. are, or may become so many primitive causes of beauty or ugliness? My assertion is nearly analogous to the following proposition, which cannot be controverted, ‘Virtue contributes to temporal felicity, and vice destroys it.’ Is this to be overturned by objecting, ‘that many good men are unfortunate in this world, while a multitude of vicious persons have a large share of happiness?’ But the first assertion may be thus illustrated: ‘Independent of virtue and vice, there are other co-operating causes which affect human happiness or misery; but the moral character of Man is not the less, on that account, in the number of the more efficacious causes and means which produce happiness or misery.’

It is precisely so with the object of our present inquiry: ‘Virtue beautifies, vice deforms; but they are not the only cause of beauty and deformity.’

2. Secondly, an objection may be made to that experience which is alleged against us. Nay, perhaps we may draw from it a proof of our assertion. Is it not frequently said, ‘There is a fine woman, I must allow it, yet I do not like her;’ or even: ‘I cannot endure her.’ On the other hand, the saying is equally common, ‘That man is homely; yet, in spite of his ugliness, he made at first sight an agreeable impression upon me, and I feel myself prejudiced in his favour.’ And it is found on examination, that the Beauty whom we could not endure, and the Man whose homeliness appeared amiable, produced in us antipathy and sympathy, by the good or bad qualities imprinted on their faces.

And since the agreeable traits of the ugly face, as well as the disgusting traits of the handsome one, are so striking that they make a stronger impression than all the rest, is it not a proof, that the lineaments which form them are more subtle, more expressive than those which may be denominated purely material?

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It must not be alleged, 'That sympathy and antipathy unfold themselves only by degrees, in proportion as we discover the virtues or vices of the person who is the object of them.' In how many instances are they produced at the very first glance!

Neither must it be alleged, 'That we reason from the exterior to the moral character, because we have previously remarked in similar cases, that persons, in whom such features are found connected with ugliness, possess a noble mind, and that others, in whom beauty is united to features which excite disgust, are of a contemptible character.' I admit the fact; but it invalidates not my assertion: the two positions are by no means contradictory. To be satisfied how little force is in the objection, observe the case as it is exemplified in children. They can have acquired no experience of this kind; yet we find them fix affectionate looks on a face which cannot pass for physically beautiful, nor even pretty, but which announces an amiable disposition; while, in the opposite case, their aversion is sometimes expressed by outcries.

3. In the third place, it is of much importance to fix with precision the meaning of the terms.

If in proposing my thesis I were to assume without restriction, 'that the virtuous man is physically beautiful, and the vicious physically ugly,' it is certain that it might be exposed to as many contradictions as there are different ideas affixed to the words virtuous and vicious. The Man of the World, who calls every one virtuous except those whom he dares not directly tax with vice—the Bigot, who considers every man as vicious who does not realise the phantom of virtue which he has formed in his own imagination—the Military Man, who makes all virtue consist in courage, and punctual observance of duty—the Vulgar, who look upon none as vicious but such as transgress the letter of the commandment whereby grosser offences are prohibited—the Peasant, reputed virtuous till he is dragged before a magistrate—the

severe



severe Moralist, who allows nothing to be morally good but the virtue that is required by combating his feelings, by the most painful sacrifices, and with whom virtue consists in mere Stoicism;—all these, as one man, will rise up in arms against a proposition advanced in a manner so vague, so indeterminate, so paradoxical. But it may be remarked from what has been said above, that I here take the words virtue and vice in the most general and extensive sense. By the one I mean all that is good, noble, honest, beneficent, all that tends and concurs to a valuable end, without inquiring into the principle on which it is founded. I understand by the other, every thing that has a tendency to injure another, every thing that is mean, vile and contemptible, from whatever source it may proceed.

It is a very supposable case, then, that a man may be born with the happiest dispositions; that he may, for a long time, have carefully cultivated and improved them; but that at length he may have so abandoned himself to the gratification of some criminal passion, that the whole world ranks him among the vicious, and justly according to the sense usually affixed to that word. Shall it then be said to me: ‘Look at that man! Is he less handsome for being vicious? What signifies, therefore, your pretended harmony between virtue and beauty?’

But was it not supposed, ‘that the man was born with happy dispositions, that he long and successfully cultivated these good natural propensities, and had fortified himself in habits of virtue?’

He once possessed them, and still preserves the remains of estimable qualities, which have made a deep and powerful impression on his face—for this very reason, that his virtues were natural to him, and confirmed by long and uniform practice. One can always distinguish the root and trunk of the tree, notwithstanding the wild branches which may have been grafted upon it; and the soil is not less fertile, though tares grow up among the wheat. It is easy to comprehend, then, how the

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the Phyſionomy may preſerve its beauty, while the perſon is fullied with vice; and hence the truth of my poſition is the more confirmed.

Befides, with eyes ſomewhat experienced, it will be impoſſible to deny that the Phyſionomy of the perſon in queſtion was much more beautiful before he became the ſlave of paſſion; that it is become much leſs agreeable, leſs attractive, although perhaps it is not yet arrived at that degree of depravity which Gillart deſcribes in the following verſes:

*Ah hideous aſpect! once ſo fair,  
When deck'd in youth's enchanting air;  
For ever blighted are thy charms.  
That ſcowling eye, that furrow'd brow  
Declare what demons rule thee now,  
A wretched prey to guilt's alarms.*

I have known young people of a very beautiful figure and an excellent character, who in a ſhort ſpace of time deſtroyed their beauty by intemperance and debauchery: they ſtill paſſed for beautiful, and were ſo; but, great God! how fallen from their original beauty!

On the other hand, let us ſuppoſe a man naturally inclined to irregular appetites, and that theſe have been foſtered by a vicious education; that he has during a long ſeries of years been the ſlave of vice, and that it has imprinted diſagreeable and diſguffing traits on his Phy-

\* O toi ! dont l'aſpect épouvante,  
Que ta jeuneſſe étoit brillante,  
Hélas ! où ſont tes agrémens ?  
De la deſtruction l'image  
Sillonne déjà ton viſage,  
Et préche tes égaremens.

fiomomy. But if he begin seriously to attempt a reformation of his conduct; if he successfully combat his passions, and obtain a signal victory over them; if with a sincere and resolute intention, he repress at least the more violent of their fallies; he will be in truth, and in the most proper sense of the word, a virtuous man; nay, his virtues will be more eminent than those of a man naturally good. And yet such a man would be quoted as an example of virtue united to ugliness. Be it so; but this last is the faithful expression of the impure passions, which polluted, and had taken root in his soul. Besides, before the heroic efforts he made to shake off the yoke, the ugliness of his visage was much more striking: examine, and you will find how much he is improved since that era. The example of Socrates, a thousand times quoted by every Physionomist, and by every opponent of the Science, would come in properly, in this place; but it is my intention to reserve it for a separate Fragment.

I beg leave to suggest another consideration. There is a great variety of singularities, caprices, whims, blemishes, defects in the manners, the humour and the character, all different from each other, but all disagreeable, low and disgusting, which, taken either separately or together, cannot be directly charged as vicious; but which, when combined, debase, degrade and corrupt the person who is tainted with them. However, if he preserve his probity, in the ordinary commerce of life, if he abstain from capital vices, and along with this fulfil the externals of piety, he shall have the reputation of a worthy man, nay, of a singularly excellent and blameless character. It is undoubtedly certain, that many worthy people of this description are at the same time very hard-favoured.

4. Fourthly, it may be proper to retire a little from the point of view in which we are considering the harmony between moral and physical beauty; and we shall see a great part of the objections against it fall to the ground, while the inquiry thus pursued will become only more interesting.

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## HARMONY OF MORAL WITH PHYSICAL BEAUTY. 141

We are considering not only the more immediate effects of virtue and vice, with relation to the beauty of the face, but also the mediate consequences which result from them, relatively to the beauty or the deformity of the human race. I am caught in the midst of a croud—I observe the people who surround me—I make a progress through the country villages—through the small and great towns and cities—and every where I meet persons of the vilest appearance, both in the highest and lowest ranks of life; every where I discover most dreadful havoc, a prodigious number of bad Physiognomies—caricaturas of every sort.

So much deformity hurts and oppresses my mind; and I turn away my eyes from it when I feel myself haunted by, I will not say the exaggerated ideal of a beautiful human figure, but only by the image of a man tolerably handsome—may not the image ever present of a felicity which might be possessed, and which, alas! is at such an awful distance, be called haunting, or persecution?

There is one moment of my life which I shall never forget; my heart still feels, and must ever feel the wound. I was in a garden, in the sweetest month of the year, by a parterre adorned with the most beautiful flowers. My enraptured eyes stood fixed for a few moments on that lovely production of the Creator: absorbed in this delicious sensation, my mind formed within itself a representation of animal beauty—beauty still more alive and more affecting—and I rose by degrees up to Man, of all beings the most elevated which the senses can reach—a being capable of much higher perfection than the flowers: at length the image of an accomplished Man presented itself to my thoughts, and filled my heart with exalted delight.—My meditation was disturbed by the noise of some persons passing by; I cast my eyes upon them: Good God! what a mixture of pity and horror did the sight inspire! They were three Men of a most frightful aspect, the ideal forms of three banditti.

Since

Since that time, I have frequently asked myself how it happens, that individuals of the noblest species of creatures upon the earth, creatures endowed with faculties the most worthy of admiration, could have degenerated so far, as to present, under so many different forms, objects of disgust, of aversion and horror. The more I reflect on the subject, the more I am persuaded that the blame is to be imputed to Man alone—to the species, and to every individual taken separately; nay, I am persuaded it is an appendage to that capability of improvement which exists in Man, and more and more confirms me in the opinion, that every shade of virtue and vice has its expression in the human exterior; and that their natural consequences, even the most remote, there display themselves in a very palpable manner.

First of all, every species of immorality less or more affects the body; alters, enervates and degrades it: on the contrary, moral energy and activity prevent this degradation, and dispose to all that is excellent and honorable, and consequently create also the expression of beauty of every species.

The irregularity gradually increases, and produces caricaturas, varied according to the nature of the predominant vice. And this effect always takes place, unless the evil be counteracted by an ardent desire to get back into the path of virtue.

On the other hand, if real goodness, for example, reign in the heart, what delicacy, what lasting charms does it not confer on the exterior, beside the graceful expression which results immediately from it!—The Man whom goodness animates is polite, gentle, disposed to serve you; he is neither indolent, nor blunt, nor fantastical; and thus you will discover in him a hundred other good qualities, both positive and negative, which improve the Physionomy, in proportion as that leading virtue, that soul of every virtue, has been excited, cherished and fortified in him early, and from the first years of life.

Finally

5. Finally—and what I am going to add will go a great way toward the elucidation of the subject, and the refutation of most of the objections:—Virtue and vice, good and bad morals, in the most extended sense of the words, have, in many respects, a mediate influence on the beauty or deformity of children. This consideration may serve as an answer to the following question: ‘How comes it that this young man, trained from his earliest youth with the utmost solicitude, rendered so docile and so virtuous, so superior to his father who was prematurely carried off—how comes it, I say, that he has something so forbidding and disagreeable in his Physionomy?—Why has he retained this? should have been the question; or rather, Why has he inherited it, or received it in the womb of his mother?’

I know very few mistakes more gross and palpable than the following, though maintained by persons of good understanding even in our own day: ‘Every thing in Man depends on education, culture, example—and not on original organisation and formation; these are universally the same.’

Helvetius, in his amiable enthusiasm for the reformation of mankind, and consequently for that of education, has so seriously defended this opinion, which is an insult to humanity, and incessantly contradicted by experience, that I could scarcely believe my own eyes as I read it.

We shall have occasion oftener than once in the sequel of these Fragments, to examine, in detail, different propositions which have a reference to this subject.

At present I confine myself to what relates directly to my purpose.

It is as impossible to find an infant who at the first hour of his life perfectly resembles another born at the same time with himself, as it is to find two men who have a perfect resemblance to each other.

Carry off from a mother, who is not perfectly destitute of feeling, the infant she has just brought into the world, provided she has been able only for two minutes to observe it with attention, and she will readily distinguish it again, though mixed among a hundred new-born infants of the same city or country, and however great the resemblance which they may then have to one another.

Nay more, it is a well-known fact, that new-born infants, as well as grown persons, have a striking resemblance to father or mother, sometimes to both, not only in the general conformation, but also in certain particular features\*.

Experience proves with equal certainty, that there is a similar resemblance between the moral character of children, especially younger children, and that of the father or mother, and sometimes of both at once.

Does it not frequently happen, that we can trace feature by feature, in the son, the character, the temper, and most of the moral qualities of the father? And how often does the character of the mother re-appear in the daughter, or in the son; and that of the father in the daughter!

An incontestable proof that this resemblance is produced neither by education nor circumstances, is, that brothers and sisters educated with the same care, and placed in the same situation, are frequently, notwithstanding, of characters diametrically opposite. And this Author, who was so solicitous to perfect education, who laid so little stress on the natural dispositions and qualities of children, has he not himself supposed, in establishing principles, in prescribing rules for

\* It would be curious to examine, in a separate Fragment on Family-Physiognomies, how they are kept up from generation to generation, and always re-produced with a resemblance so distinct, that after having mixed several family-portraits with a great number of others taken by chance, you are able without any difficulty to pick them out from among the others.

directing in the most advantageous manner the good or evil propensities which early discover themselves—has he not supposed, I say, ‘that the moral dispositions are not the same in individuals, but vary ‘in every infant?’

Though it be possible by means of education to give a favourable direction both to the temperament and to the moral dispositions; and though there be room to hope, that even some of those things which have the most unpromising appearances may be turned to good account, it is nevertheless beyond dispute, that of these original dispositions some are better, some are worse; some more flexible, others less susceptible of correction. But the question here under discussion has no kind of relation to the morality of the child; and should he be born with the most untoward dispositions, no man in his senses would suppose him responsible for them.

We are now arrived at the point we aimed to reach.

Features and forms are transmitted from generation to generation.

Moral dispositions are transmitted in the same manner.

Is it possible still to deny, after the propositions already established, that there is a relation between the external figure, and the moral propensities which children have inherited from their parents?—

I am acquainted with a married couple, and examples of the kind are not very rare—the one, I mean the husband, is of a vivacity that is perfectly frightful; ardent, impetuous, passionate, and at the same time a slave to pleasure of the grossest kind. His colour, in effect, announces this mixture of impetuosity and sensuality; the swelling of his features, their harshness, their perpetual fluctuation, the restlessness of his movements; every thing about him discloses the trouble with which he is agitated, the desires which torment him. His wife, on the contrary, of a temperament half sanguine, half melancholy, possesses a soul of the most elevated cast, and adorned with all the gentle virtues  
of



of her sex; she has a fine complexion, features regular and graceful; and her air, affable and serene, is the modest expression of internal satisfaction. This pair have two sons, as yet children; the one of whom has as much moral conformity with the father, as the other has with the mother. They have already exhibited repeated proofs of it; you are previously informed what these are, and the two boys are presented. In the one you observe a fierce look, the hardest set of features, bushy eyebrows, a haughty mouth, a swarthy complexion:—the other has a gentle aspect, a fair complexion; in a word, he is the image of his mother. And is it credible that the latter resembles his father in moral character, and that the former in this respect is like his mother? Or would you even go so far as to say, ‘It is not easy to guess; but it is possible, after all, that the child whose face presents to me the features of the father, may resemble the mother as to mental qualities?’ Who does not perceive in this a manifest absurdity? or rather, Who does not feel the truth of the contrary?

If this reasoning be just; if it be true, that mental deformity combined with that of the body, and corporal beauty united with that of the mind, may pass from one generation to another, you have an explanation of the difficulty, how it comes to pass, that so many persons, whom Nature had endowed with an agreeable figure, and who have become immoral characters, are nevertheless not so ugly as some others; and that so many, on the contrary, to whom Nature had denied the advantage of beauty, and who have made considerable progress in the practice of virtue, remain nevertheless much inferior, in point of figure, to others whom they equal, or surpass, in every moral quality.

By these different examples it may be seen, that the harmony between moral and physical beauty is established on a solid and immoveable foundation.

## HARMONY OF MORAL WITH PHYSICAL BEAUTY. 147

Pick out any given number of men of the most accomplished beauty; suppose them and their children to contract dissolute manners, to give themselves up to disorderly passions, to become more and more depraved, till they fall into the last excess of vice: how will their Physiognomies be degraded from generation to generation! In a short space of time nothing will be seen in their families but faces coarse, bloated, disfigured, swollen or shrivelled out of all proportion; in short, the most hideous caricatures. How many children do we see, who are already the perfect image of parents entirely corrupted, and whose education besides is fostering their natural vices!—Gracious God! how far is it possible for Man to fall from the beauty with which thy liberal hand had invested him! Created after thy image, he insensibly degrades himself, till he present to the friend of humanity an object of sorrow and horror.—Vices and passions, sensuality, intemperance, debauchery, indolence, avarice, malignity!—what hideous spectres do you exhibit! how have you disfigured my fellow-creatures!

Add to this a consideration which is inseparable from it, and which we shall endeavour afterwards to unfold: it is, that the whole bony system with the fleshy parts, the whole frame taken together—figure, colour, voice, gait, smell,—every thing, in a word, has a relation to the face, and is liable to degradation or improvement together with it.—Go over an hospital, a house of correction, the inhabitants of which form a tattered assemblage of vicious persons, idlers, libertines, and drunkards—compare these with a more decent fraternity, whatever in other respects may be its imperfections and defects—compare them with an assembly of Moravian Brethren or Mennonites, or with a community of industrious Artisans—and you will be fully convinced of the truth of my assertion. And what is more, this conviction will not be useless; it will awaken in you sentiments, sad indeed, but salutary,—and that is precisely the end I have in view.

But if, on the one hand, Man be liable to fall, he is able also to rise again, and capable of attaining an elevation of virtue superior even to that from which he fell. Pick out from among the children of the homeliest parents, such as already most perfectly resemble them—let them be reared at a distance from their parents, in some well-regulated public seminary, and you will be astonished to observe how fast their ugliness disappears. When arrived at the years of discretion, let them be placed in circumstances not too unfavourable to the practice of virtue, which shall not expose them to extraordinary temptations, and let them intermarry. Supposing them all to have preserved, at least to a certain degree, a sense of decency and goodness, and that they have taken pains to transmit to their children the principles which they have imbibed; supposing these again to continue forming intermarriages, and that no extraordinary event interrupts the progress, you would then see one generation improve upon another, not only as to the features of the face, and the conformation of the solid parts of the head, but in the entire combination of the figure, and indeed in all respects whatever. For it is undoubtedly certain, that, united to other commendable qualities and to internal satisfaction, the love of labour, temperance, cleanliness, cannot fail to produce fair and healthy-looking flesh, a good complexion, a fine shape, a manly deportment, an air of serenity; while the deformity which is the effect of disease and infirmity must gradually disappear, because the virtues just mentioned contribute to the preservation of health, and strengthen the constitution. ‘In a word, there is not in Man any one species of physical beauty—nor any one member of the body—which may not receive from virtue and from vice, taken in the most general sense, a good or a bad impression.’

What a delightful prospect is thus opened to the friend of humanity, inspired with the hope alone of a futurity so soothing and consolatory! What irresistible attraction to the heart of Man is there in a beautiful face

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face and a graceful human figure! Tell us what you feel, ye Souls possessed of taste and sensibility, tell us what you feel, while you contemplate those grand ideals which the skill of the Ancients has transmitted to us; while your eyes dwell with delight on those wonderful figures of Men, or of Angels, which the pencil of a Raphael, a Guido, a West, a Mengs, a Fuseli have produced! Say, are you not animated with an irresistible ardor to improve and embellish our degenerated nature?

Ye Artists, ye Protectors and Lovers of the Fine Arts, from the creative Genius who produces, to the Man of Wealth who makes a merit of purchasing, the master-pieces of Art, attend to the following important advice: ‘ You aim at embellishing every thing. Be it so; for this we are obliged to you: but would you at the same time stamp deformity on Man, the most beautiful of all objects?—No; you cannot intend it.—Prevent him not then from becoming good; do not shew indifference with respect to this: let the divine power attached to Genius be employed to render him better, and that will embellish him.

‘ The harmony between the good and the beautiful, between vice and ugliness, opens a vast and noble field for Art. But do not imagine it is in your power to beautify Man, unless you endeavour to make him better. If you form his taste at the expence of his heart, —you will corrupt him; and henceforward, do what you will, he will grow ugly; and the son, and the descendants of the son, if they follow the same course, will increase in deformity: thus you will have totally missed your aim.

‘ Artists, cease to employ your talents in frivolous ornaments, unless you would resemble him, who, in order to rear a magnificent Palace, should commit the entire execution of his design to the Sculptor and Gilder.’

But

But we shall return more than once to this subject.

I conclude with a word full of consolation to myself, and to all those who, dissatisfied with some defects, which are perhaps incapable of being mended, in their Physionomy and figure, take pains, nevertheless, to perfect the inner man:

‘ We sow in corruption, and we shall be raised incorruptible.’



## A D D I T I O N   F I R S T.

I PRESENT you with the undebaſed Phyſionomy of a man full of goodneſs and candor, but not otherwiſe diſtinguiſhed by qualities or talents of a very extraordinary kind. Never did vice imprint the ſlighteſt trace on that ſerene countenance; no paſſion, no intrigue woven by vanity or jealousy, have diſturbed or furrowed it. Rectitude and openneſs there habitually reſoſe; the leaſt tendency to evasion, the ſlighteſt perfidy, would produce a ſingularly ſtriking effect on that face, and appear foreign to it. The impreſs of any paſſion muſt have been frequently repeated, before it can become fixed and permanent on ſuch a countenance.



## ADDITION SECOND.

THAT look, and that mouth half open, visibly denote the spy, the man who is always on the watch; his thoughts wander from object to object, because he aims at making sure of his point, and is determined to arrive at it, at any rate. That long chin somewhat pointed, at least prominent in a great degree, conveys to the Physionomist the idea of a crafty, designing man, who will make a bad use of his skill and address, instead of employing them for the benefit of society. But the forehead and the nose announce so much capacity, so much reason, such a spirit of reflection, that, to consider them separately, you could expect nothing but good from them. The Physionomist who had not seen either the eye or the mouth, would say that those features belonged to an honest man. A man who knows the world would pronounce, on the first glance, that it is the face of a knave.—It is only upon the lips,—or rather between the lips, that the depravity lurks. There are faces which roguery does not sensibly disfigure, because, carried to a certain degree, it always supposes a solid understanding; and then it is only the abuse of an estimable faculty.



## A D D I T I O N   T H I R D .

INDOLENCE, idleness, drunkenness, have disfigured the face below. The nose at least was not thus formed by nature. That look, those lips, those wrinkles, express an impatient and unquenchable thirst. The whole face announces a man who wishes, with a total inability to perform; who feels as sensibly the craving of appetite, as the impotence of gratifying it. In the original, it is the look especially which must mark this desire ever disappointed and ever rekindled, which is at once the consequence and the indication of listlessness and debauchery.





## ADDITION FOURTH.

IT is thus that the immoderate use of wine enervates and degrades the face, the figure, the air—in a word, the whole human frame.

Young Man! look at vice, of whatever kind it be, under its real form; you need no more, to conceive an eternal aversion to it.



## A D D I T I O N F I F T H.

THE nose of this face is not that of an ordinary man; neither are the eyes ordinary, especially the right one, although it wants the character of greatness which distinguishes the nose. However, such eyes and such a nose seem to promise great services in the cause of religion and humanity. One would be tempted to expect a great deal from them, for they announce great things—but the rest of the face by no means corresponds to the expectations which these had raised. Those gatherings above the nose, that half-open mouth, the irregularity and the imbecility of the under-lip, mark an extreme listlessness, a debility of mind, an incapacity,—which is seeking to conceal itself under the veil of knavery and cunning.

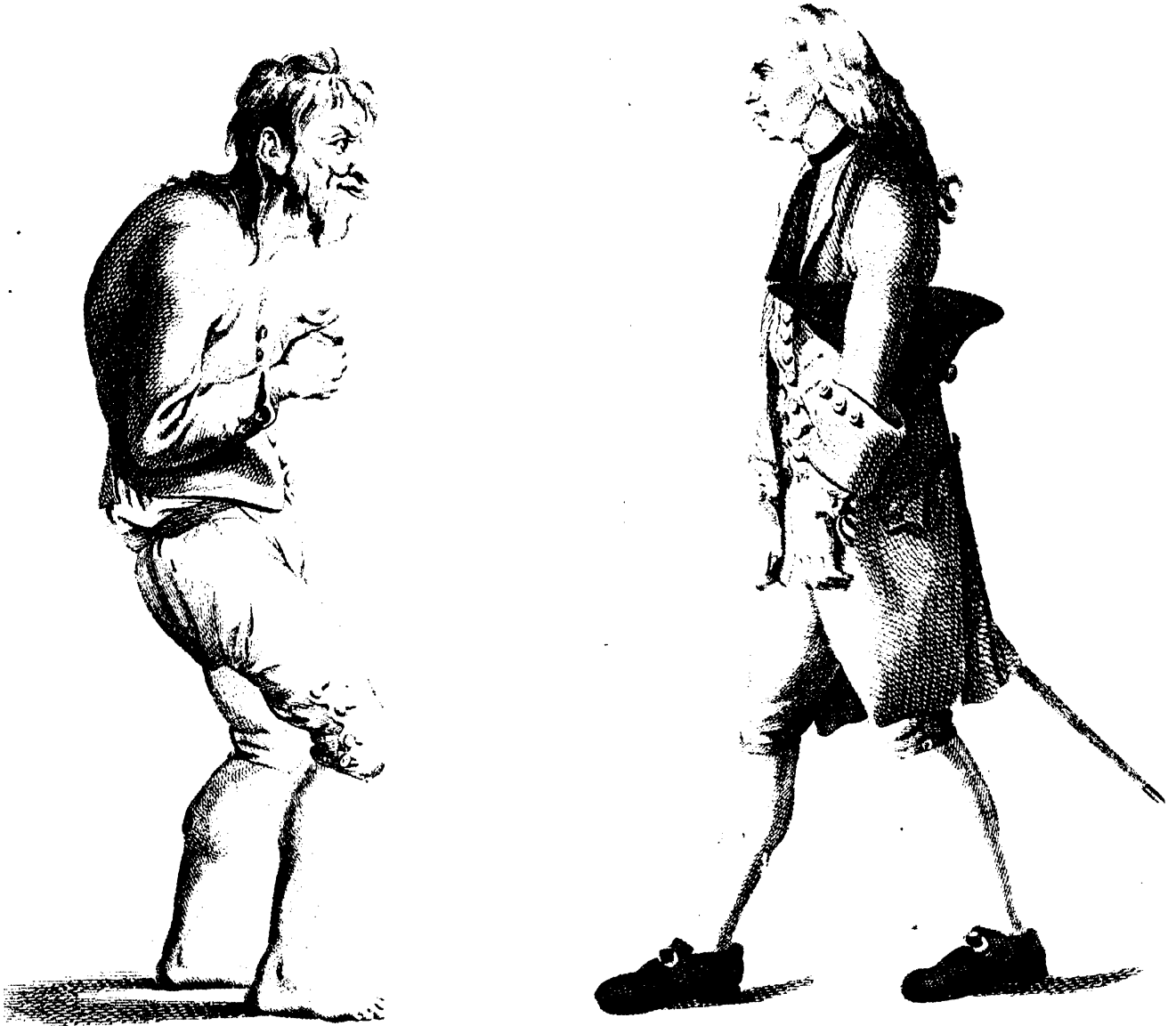


## ADDITION SIXTH.

VIRTUE and piety, patience, gentleness, resignation, and the experience which is the fruit of age—are all indicated in the Physionomy and attitude of the Father:—insensibility and insolence are painted on the face and in the attitude of the Son.—Nothing is wanting to that impudent air, but a little more energy in the forehead and the nose:—the under-lip and chin ought also to have advanced more. The mouth is besides rather too good.



ADDITION SEVENTH.



THESE two figures present an image of the most brutal sensuality, and that of the most fordid avarice. But the eye of the Miser ought to have

have been smaller, and sunk deeper in the head—although there be a great many sunk and small eyes which have nothing in common with avarice, and some large and prominent eyes which announce that passion. The upper part of the Miser's forehead would correspond better with the character of the Sensualist,—as his forehead would better suit the character of the Miser.





*Robertson sculp.*

*Tithe sculp.*

DEMOCRITUS.

## ADDITION EIGHTH.

## DEMOCRITUS.

HERE is a Democritus after Rubens, painted from fancy. He is not the person whom the Philosophers represent 'as a vast and penetrating spirit, a creative genius capable of every thing, the author of new discoveries, and the improver of those already made. This is not the man who had his eyes thrust or burnt out, as a security against the distraction of mind occasioned by external objects, that he might give himself wholly up to abstract speculations. Neither is he the declared enemy of sensuality and carnal pleasure.'

No; this is not the Democritus before us: it is the image of Democritus the Laugher, who

*Ridebat, quoties a limine moverat unum  
Protuleratque pedem\*.*

He who laughs continually, and at every thing, is not only a fool, but a wicked wretch; as he who is always crying, and at every thing, is a child, a changeling, or a hypocrite.

The face of the perpetual laugher must be degraded together with his mind, and become at length insupportable.

The face of Democritus before us cannot have been originally that of an ordinary man. The form of the head in truth has nothing great: supposing it however to have a character of greatness, Democritus would have somewhat resembled Socrates. But the sarcastic grin, so different from the heavenly smile of pity, from the smile of tenderness granting indulgence or giving salutary counsel; so different, alas! from the smile of beneficent humanity, from the ingenuous smile of innocence and cordiality—that contemptuous grin converted into habit

\* Who grinn'd and grinn'd at every one he met.



must inevitably disfigure the most beautiful, much more a singular face. By little and little, all the traits of goodness, which Nature denies to no face that proceeds from her hands, even to the most deformed—just as she forgets not to give eyes to creatures which are the most contracted—by little and little, I say, these traits are arranged to such a degree, that they present nothing but a face of humanity and inhumanity, of satisfaction and malice.

What, properly speaking, is mockery, but joy occasioned by the defects, the quarrels, the disgrace of our neighbour? Is it possible that such a sentiment should ennoble, should embellish the countenance?

Mockery contracts the eyes, and gathers the skin round the eye into wrinkles, like those which may be observed on the faces of most fools; and are not they, for the most part, the masks of a grinning Democritus? Mockery puffs up the cheeks, and gives them a globular form, as may be seen in the portrait of La Mettrie; and what is still more remarkable, it imprints on the mouth, the most noble and expressive part of the face, so much irregularity and disproportion, that it is hardly possible, by means of great and repeated efforts, to restore to it gracefulness and symmetry.

No one can consider the mouth of our Democritus as beautiful: it is observable, that its deformity is chiefly owing to a sneering humour, and that it would be still ugly, though it were not opened so wide. I doubt whether there be a face in the world, handsome or ugly, that mockery would not sensibly alter to the worse\*.

We may apply to mockers in general, what Lessing says of the portrait of La Mettrie in his *Laocoon*. ‘La Mettrie, who had himself painted and engraved as a Democritus, does not seem to laugh, except when you look at him for the first time. Observe him longer, and in-

\* I have traced the silhouette of a mocker; but no sooner did I shew it to the original, than he intreated another sitting: he was struck at once with the disagreeably harsh lines which disfigured the mouth, and endeavoured to mould it into a better form.

'Head of the Philosopher you find only a simpleton; he does not laugh, but he giggles.'

I conclude this Addition with another remark of the same Author:

'Certain passions, and certain degrees of passion, manifest themselves upon the face by traits the most hideous; and the forced positions into which the body is distorted by them, efface entirely the beautiful 'contours' of its natural state.' To which I farther subjoin: That these lines will remain effaced for ever, if the heart be already engaged too deeply in some criminal passion.

The irregularity of the mouth below is the effect of the sneering contempt of envy.



## ADDITION NINTH.



THIS Christ after Holbein is one of the most ordinary that can be imagined: the forehead presents a mixture of weakness and the meaner passions; the eye has an expression of sensuality; the nose announces a dull and contracted spirit; and the upper-lip indicates timidity.

A rage for projects, want of wisdom, and gross sensuality, have disfigured the second of these faces.

The third announces the highest degree of insensibility, cruelty the most barbarous, and a brutal sensuality.

## ADDITION TENTH.

OBSERVE, in the annexed group, that unnatural wretch, with the infernal visage, insulting his supplicating mother: the predominant character on the three other villain-faces, though all disfigured by effrontery, is cunning, and ironical malignity. I can say no more concerning the subject under examination, nor is it necessary. Every face is a seal with this truth engraved on it; ‘Nothing makes a man so ugly as vice: nothing renders the countenance so hideous as villainy.’



## ADDITION ELEVENTH.

NO; it is not virtue which that horrible face announces. Never could candor, or a noble simplicity, or cordiality, have fixed their residence there. The most sordid avarice, the most obdurate selfishness, the most abominable knavery, have deranged those eyes, and disfigured that mouth. Such a face, I grant, was not much calculated to express a great deal of sensibility, even before it was degraded to the pitch we now see it: this degradation, however, is visibly the effect of perversity turned into habit, and become incorrigible.



## C O N C L U S I O N.

I MAY now at length put an end to this Fragment, as I shall have frequent occasion in the sequel to exhibit faces disfigured by passions and vice.

But it remains that I make one very important observation. There are certain diabolical passions which are often imprinted on the Physiognomy by a single little trait, clearly marked, it is true, but almost imperceptible; while some other passions, much less hurtful to society and more excusable, have frequently expressions much more strongly marked, and more frightfully hideous. A violent fit of anger deranges the whole countenance; whereas the blackest envy, and even the most sanguinary hatred, have no other sign than a slight obliquity, or an almost imperceptible contraction of the lips\*.

\* See the Vignette of Addition Second.



FRAGMENT

# FRAGMENT SEVENTEENTH.

## S O C R A T E S.

THE celebrated decision of the Physionomist Zopyrus, respecting Socrates, namely: 'That he was stupid, brutal, a voluptuary and a drunkard,' has frequently been employed in our days as an argument against the Science of Physiognomy; as, on the other hand, the answer of Socrates to his Pupils, who ridiculed the skill of the pretended interpreter of Physiognomies, has been quoted in support of it: 'I was naturally inclined to all those vices; but, by the constant practice of virtue, I have been so happy as to correct my faults and repress my irregular propensities.'

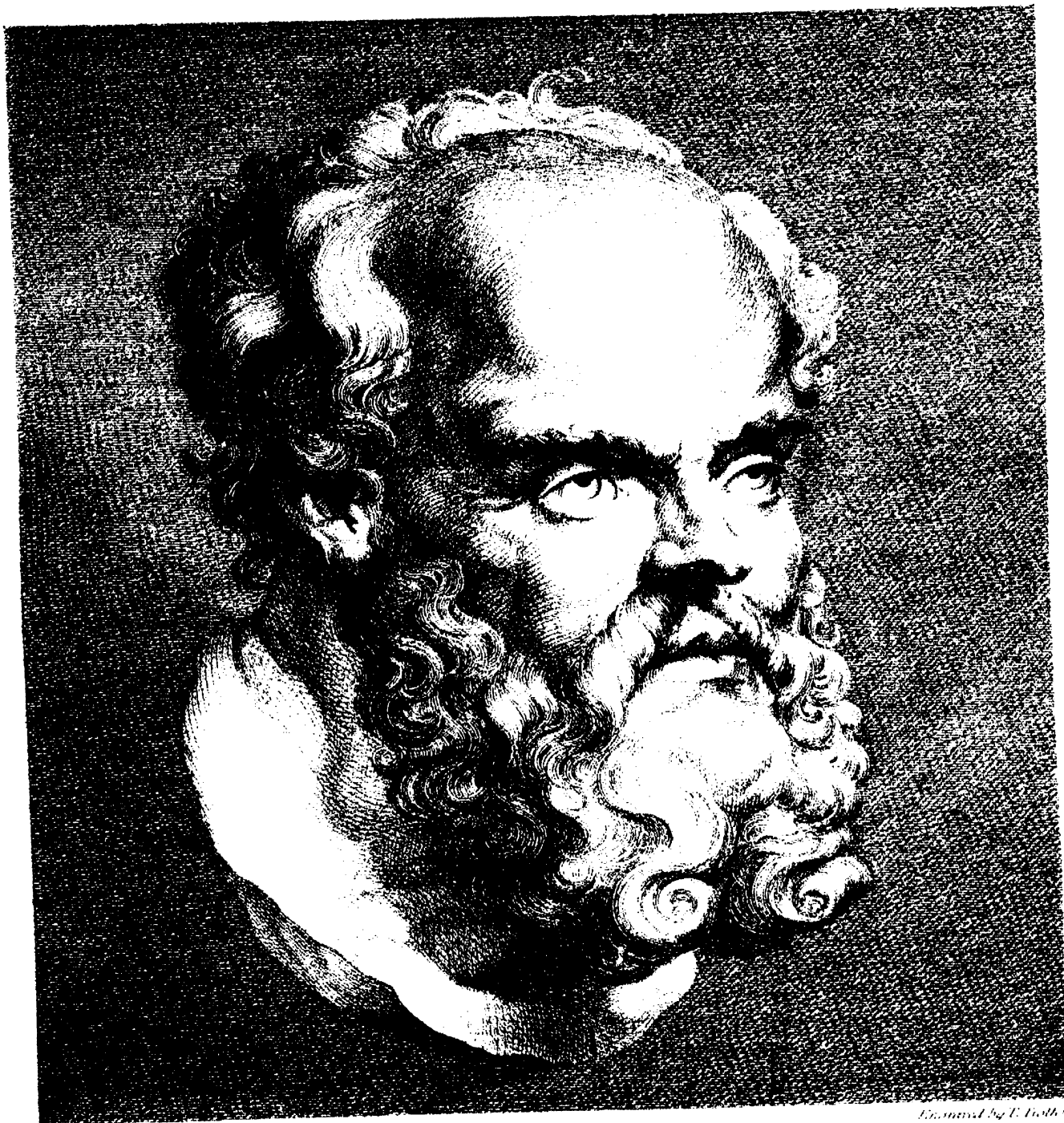
Of however little importance the anecdote may be in itself, as it probably has undergone the fate of most anecdotes, that of being materially altered—it furnishes, nevertheless, a most interesting text for Physiognomical discussion.

Let us suppose, first, the story to be as it is related, and inquire to what it amounts.

Not to discredit Physiognomy in general; it is the discernment of Zopyrus, at most, that may be a little called in question.

Granting him to be mistaken—on the supposition that he had not paid sufficient attention to all the features, to all the excellencies of the Physiognomy of Socrates; or, if you will, that he had attended too much to what was coarse and massy in it—what would follow? Nothing to the disadvantage of the Science we are defending.

The Physionomist who, in order to procure respect for that Science, should pretend 'he never was mistaken,' would resemble the Physician, who, in the view of establishing the infallibility of his art, should maintain:



*Drawn by Sir Peter Paul Rubens*

*Engraved by E. Deller*

**SOCRATES**





maintain: 'That no patient ever died under his hands.' To reject a Science so capable of demonstration as Physiognomy—to reject it for no other reason, than that the Physionomist has been once, or even a hundred times mistaken—is the same thing with rejecting the art of Medicine, because there are ignorant pretenders in the world, or because a patient happens to die under the hands of an able Physician.

One thing is certain, that all Antiquity is agreed in decrying the Physiognomy of Socrates.

It is likewise certain, that all his portraits, however different, have a striking resemblance in one respect—they are all ugly. Add to this, that Alcibiades, who was as well acquainted with Socrates as with the characteristics of beauty and deformity, said of him: 'That he resembled a Silenus\*,' a comparison, I suppose, which referred to the general form of the face; and there can remain no more doubt respecting the ugliness ascribed to Socrates, considered as a whole.

Nevertheless, from all we know of him, he was the wisest and best of men.

I am not disposed to dispute, at present, either the one or the other: it shall never be by denying, or calling in question, undoubted facts, or even such as are highly probable, that we shall endeavour to establish the proof of our assertions.

But is it then proved: 'That the wisest and best of men had the Physiognomy of an idiot and a sensualist?' or rather, 'That he had a Physiognomy coarse, mean, disagreeable, disgusting?'

What reason can be assigned for such a contrast?

I.

The deformity of Socrates, attested by most of those who have spoken of him, is a circumstance so singular and so striking, that it has

\* You can hardly, says Winkelmann, debase human nature more, than by representing it under the form of a Silenus.

generally been considered as a kind of contradiction, an irregularity in nature.—Now I ask, whether this be a proof in favour of, or against Physiognomy?—A moment's reflection is sufficient to decide the question.—The direct contrary was expected: astonishment is expressed at finding no harmony between the exterior and the interior: and to what is this expectation, this astonishment to be imputed?

2.

Allowing this want of harmony to be such as it is represented, it would still be but a single exception to the general rule; and consequently would no more invalidate Physiognomy, than a Monster with twelve fingers would contradict this truth: 'Men are born with five fingers on each hand.' We are ready to grant then, that in this case there may be a very few exceptions, some sportings of Nature, some errors of the press, if I may use that term; but the language of human Physiognomies is not less intelligible on that account—just as ten or twenty typographical errors appearing in a large volume, do not render it illegible.

3.

But we have still a great many arguments in reserve, the principal of which is this:

'Men of a character strongly marked, full of energy, and whose powers exert themselves out of the common road, have usually, in their exterior taken together, something disagreeable, harsh and ambiguous, exceedingly different, owing to that very circumstance, from what the Greek, the Artist, and the Man of Taste denominate *beauty*. And unless one has studied and discovered the expression of such Physiognomies, it is evident they must hurt the eye which looks for beauty only.' The Physiognomy of Socrates must be ranked in this class.

## 4.

In prosecuting the study of Physiognomy, the Writer on that subject cannot sufficiently inculcate 'the necessity of carefully distinguishing 'the dispositions from the display of them—the talents or faculties 'from their application and employment—the soft parts from the 'solid—the permanent from the moveable traits:' and this, it would appear, was not observed in forming a judgement of the face of Socrates.

Zopyrus and Alcibiades, Aristotle, and almost all the Physionomists I know, almost all the adversaries of Physiognomy—what do I say? almost all its defenders, have overlooked this distinction. Hence it is possible, that the form of the face of Socrates may have appeared very ugly to inexperienced eyes, while the play of his Physiognomy presented the features of a celestial beauty.

A man born with the best dispositions may abandon himself to wickedness; and he who once appeared actuated only by vicious propensities, may become virtuous. Distinguished talents sometimes remain buried, while moderate parts, by dint of application, arrive at an astonishing degree of perfection.

When the natural dispositions have been singularly happy, but neglected, no one but a very skilful Observer is capable of discovering them, when the face is in a state of rest.

In like manner also, when the dispositions were of the number of those which are denominated bad, it requires the most experienced eye to perceive on the Physiognomy that they are corrected; for the dispositions, the radical faculties of the man are more easily discoverable in the form, in the solid parts and the permanent features—while their application or display is more distinguishable in the moveable and fugitive traits. Now he who attends only to these, without having made, as it too frequently happens, a particular study of the solid form of the face, and of the lineaments whose impression is permanent;

he, I say, after the example of Zopyrus, will discern in the Phylionomy of Socrates neither the goodness, and the true character of the natural dispositions, nor the amendment of what is apparently bad in them, and consequently he cannot fail to pronounce an erroneous decision.

It is of much importance for me clearly to elucidate this idea. Supposing, as I shall prove afterward, or rather, as any one may satisfy himself by his own observation—supposing the great dispositions of Socrates were especially expressed in the form of a face in other respects coarse and disagreeable—that this form, and these permanent features, never had been studied—and that the Grecian eye, eager only after beauty, suffered itself to be prejudiced by what was harsh, coarse and lumpish in them—supposing farther, and this remark can escape no observer, that the amendment of what usually passes for bad in the disposition, becomes perceptible only at those moments when the face is in action; and nothing more is wanting to occasion a mistake, and to sanction a prejudice unfavourable to Physiognomy.

## 5.

I have hitherto spoken of good and bad dispositions; but it is necessary for me to explain myself with greater precision on this subject.

A man, as I have already observed, born with the happiest dispositions, may become addicted to vice; and, on the contrary, he whose dispositions appear extremely bad, may become virtuous.

But, properly speaking, no one brings into the world with him dispositions morally bad or morally good: in other words, men are born neither vicious nor virtuous. They all begin with being children; and then, one is neither wicked nor good—but innocent. Very few arrive at a high degree of virtue, and as few carry vice to excess. Almost all keep floating between the two extremes; and it might be affirmed, that Man has not sufficient energy to attain a very extraordinary degree of

of either virtue or vice. But of all those beings which are born innocent, there is not one that is not as liable to sin, as to die. Not one among them is capable of setting himself free from either sin or death; for sin is nothing else but an appetite for sensual pleasures, the effect of which is agitation of soul, the debility, if not the extinction, of the bodily powers. In this sense, to mention it by the way, the doctrine of original sin, though an object of pleasantry in this philosophic age, has every character of evidence to the true Philosopher, to the sage Observer of Nature.

However, to speak philosophically, that is to say, clearly and from experience: It is not the less true, on this account, that all men, without excepting even those who attain the highest degree of virtue or of vice, receive from nature only an irritability and faculties purely physical; they are impelled by instinct to act, to enjoy life, to extend their existence: and this instinct, considered in itself as a spring, is good, but naturally it is neither moral nor immoral.

If this irritability and this power be such, that at sight of certain objects, and in certain circumstances which are almost inevitable, they usually lead to sentiments and actions injurious to the repose and the happiness of mankind—if they be such that, in the actual order of society and of the world in general, evil only is to be expected from them, they may, in that case, be denominated dispositions morally bad; and, in the opposite case, morally good, when there results from them incomparably more good than harm to society.

It is incontestably certain from general experience, that wherever there are great energy and irritability, there also are produced the more powerful passions, most of which inspire reprehensible sentiments, and lead to actions morally bad.

Helvetius says, ‘That the abuse of power,’ (and it is equally true of every faculty a man possesses) ‘is as inseparable from power, as the effect from the cause.’

‘He who can do what he will, must will to do more than he ought.’

This then is the sense in which it may be said, ‘that the dispositions of a man are bad,’ which may also signify, ‘that they are excellent;’ for it is exceedingly possible to make a good use of that excess of energy, which is commonly abused.

## 6.

Let us now apply what has been said, to a portrait of Socrates, which is here submitted to the Reader’s consideration.

To judge from this print, which is taken from Rubens, Socrates must assuredly have possessed powerful dispositions to become a great man. If the image have a resemblance, and I imagine the original must have been still better, Zopyrus was undoubtedly mistaken in calling him stupid; and Socrates was no less mistaken, if he wished to have it understood, that his natural dispositions wanted energy. It is possible, and perhaps it was a necessary effect of the great massiness of this visage, that a mind so luminous was sometimes, as it were, involved in a cloud; but Zopyrus, or rather a real Physionomist, accustomed to regulate his observations by the solid parts of the face, never ought to have said, never could have said, ‘that he was naturally stupid.’

Whoever could have sought in the structure of that forehead the seat of stupidity, and who believed they could perceive the signs of it in that vault, that eminence, those cavities, have never studied the nature of the human forehead; they have never either observed or compared foreheads. Whatever be the influence of good or bad education, of a favourable or unfavourable situation, and though both the one and the other may contribute to render a man virtuous or vicious, a forehead such as this is ever consistent with itself as to the form and principal character, and a real Physionomist could not be mistaken in it. Yes, that spacious vault is inhabited by a mind capable of dispelling the darkness of prejudice, of overcoming a host of obstacles.

Besides

Besides, the prominency of the bone of the eye, the eye-brows, the tension of the muscles between the eye-brows, the breadth of the ridge of that nose, the cavity which contains those eyes, that elevation of the eye-ball—how expressive are all those parts, considered separately or in their combination! how they concur in denoting great intellectual dispositions, even of faculties already perfectly unfolded, and arrived at full maturity!—And the portrait before us, what is it, compared to that which the original must have been?—Among a hundred portraits painted by Artists of ability, is there one which expresses with sufficient accuracy the contours of the forehead? nay, where is even the silhouette which gives them with sufficient correctness? Much less are we to expect precision in a print engraved perhaps after a twentieth or thirtieth copy.

But it will be said, ‘That face, however, has nothing of the noble simplicity, of the amiable frankness for which the original was so justly admired. It is evident that the eyes have something of deceit, and that you may see in them, at the same time, the expression of low sensuality.’

These strictures, I admit, are applicable to the portrait I have presented to the Reader; but it is to be observed in the first place, That a face so energetic announces prodigious self-government; and that such a man, by the exertion of his powers, may become what a thousand others are, merely through a species of impotency.

Secondly, What the lines of the designer and the strokes of the graver are unable to convey, is frequently expressed by the countenance in a state of animation, and in a manner so sensible, that it is impossible to be mistaken in it. I have already mentioned something of this sort in the conclusion of the preceding Fragment, and I now enter into a brief detail of the subject.

‘The most beautiful forms of face are frequently such as conceal the greatest vices. It frequently happens also, that the vice is betrayed only



‘ only by a single little trait; and to give the proper expression of this trait with the graver is the more difficult, because it is perceptible only when the face is in motion.’ The same observation applies to faces as ugly, or rather as strongly marked, as energetic as that of our Socrates: the most noble, the most striking characters of wisdom and virtue were expressed on his Physionomy only by little delicate traits, frequently transient, and most of them incapable of being perceived, except at the instant of observation.

The best portraits of this kind of faces, and whose resemblance strikes only by the boldness of the features, are in some measure a satire upon the original. The portrait of Socrates which we are examining, might easily have a sufficient resemblance in the eyes of the multitude, and nevertheless be a bitter satire upon that Philosopher. To heighten the strong features, to omit the more delicate, is the usual method of Satirists by profession, and of bad portrait-painters. I am persuaded that Socrates was almost always painted thus; and his face, perhaps, produced on the first glance an effect similar to that of his portraits. What was massy or strongly marked in it, shocked or dazzled Grecian eyes, accustomed to elegant forms, to such a degree, that they could not discern the *spirit* of his Physionomy. And is it possible to doubt it, when it is evident they knew not how to form a judgement of what may be called the *body* of that Physionomy, I mean of the outlines and the form of the solid parts?

## 7.

‘ The face before us—the judicious Physionomist will say—is at least as singular, as remarkable, as was the character itself of Socrates.’ This alone should create a presumption, ‘ that, in the present case, it may still be possible to reconcile one’s self to the Science of Physionomies.’

But this is not all, and we have already seen much more. I confidently affirm: That there are in this Physionomy features permanent, indelible,

indelible, which denote greatness altogether uncommon, firmness hardly to be shaken, and that the whole, however indifferent some of the features may be when taken separately, presents the impress of a character capable of resisting temptation. I must still add a few particulars, to the observations already made, in favour of the portrait of Socrates after Rubens.—The upper part of the chin indicates strength of judgement; the lower, courage approaching to intrepidity. The short and thick nape of the neck is, according to the general idea adopted by all nations, the mark of an inflexible spirit, the expression of obstinacy.

Let it not be forgotten at present, that in portraits of a face of this kind, the omission of the more delicate and animated traits, joined to a slight exaggeration of those that are coarse, while it leaves a general resemblance, yet totally destroys the spirit of the character—and we shall be no longer surprised at finding something incoherent in the face of Socrates, some features which promise a great deal, and others which are perfectly shocking.

How easy would it be to convince ourselves of this, were it possible to appeal to the original! Those eyes now so fixed would speak a very different language, could we see them animated: with what glances of lightning would they pierce the inmost soul, at the moments when the divine Socrates inculcated reverence of the Supreme Being, the hope of immortality, or when he recommended modesty and simplicity!—Is it possible, with the slightest knowledge of human nature, to entertain a doubt of it?

And that odious mouth—the drawing of which is demonstrably so wretched, since it is deficient in traits which a natural mouth never wants—I ask of you, ye Observers of Man, would it not have had, at the moment I speak of, a form infinitely different?

## 8.

I must be permitted in this place to indulge myself in a short digressive complaint against Artists.

Painters, Sculptors, all who deal in the art of design, generally overcharge what is already harsh by nature. In order to give a faithful copy, they seem to choose, in preference, the fatal instant of heaviness and languor; they are eager to lay hold of that moment, because it is then easier to catch the resemblance, and to furnish the spectator with a subject of mirth or censure. Such copies are almost always distinguishable, but they are never likenesses. Like satirical compositions, they find admirers among the superficial; but it is not for such the Artist ought to employ his labours. The imitation of beautiful nature is the immediate end he should propose to himself, and he will be always sure of the approbation of real connoisseurs. Those happy moments of the soul's true existence, when, like the rising sun, it sheds upon the face the lustre of a heavenly serenity, where is the Painter who takes the trouble to look for them, to watch their appearance? who is either disposed, or able to convey them?

## 9.

To return to Socrates. He declared: 'that reflection and habits of exertion had corrected his character;' and I think it must have been perceptible in his face. But in what manner was that change expressed there?—Imperceptible in the solid parts, it became more sensible in those which are moveable; but was most conspicuously remarkable in the *action* of the moveable parts, and in the *spirit* of the Physionomy, which the pencil, and much less the graver, can never reach. After all, it is possible that Socrates may have retained some traces of depravity, the expression of which must consequently have been discernible in his countenance.—Has not the wisest and most enlightened of mortals his moments of error? Is the best of men at all times

times exempt from passion and vice? And supposing his actions never to be criminal, is his heart always pure?—or is Socrates the solitary exception from the general rule?

When all these considerations are fairly attended to, let it be determined whether the face of Socrates, or the anecdote relating to it be an argument for or against the Science of Physiognomies.

10.

I have no difficulty in admitting, besides, that divine wisdom sometimes fixes its residence in simple vessels of clay, contemptible in the eyes of the world. It challenges the homage which is due to itself alone, and not to weak mortals; it suffers its beauty to be overlooked by the multitude, or even to become an object of insult, that the vessel may not exalt itself above measure.

11.

But never can I admit that unfeigned reformation, an uniform and persevering austerity of manners, a constancy proof against temptation, and the heroism of virtue can exist, without painting themselves on the face, unless it be disfigured by voluntary contortions, or by accident.

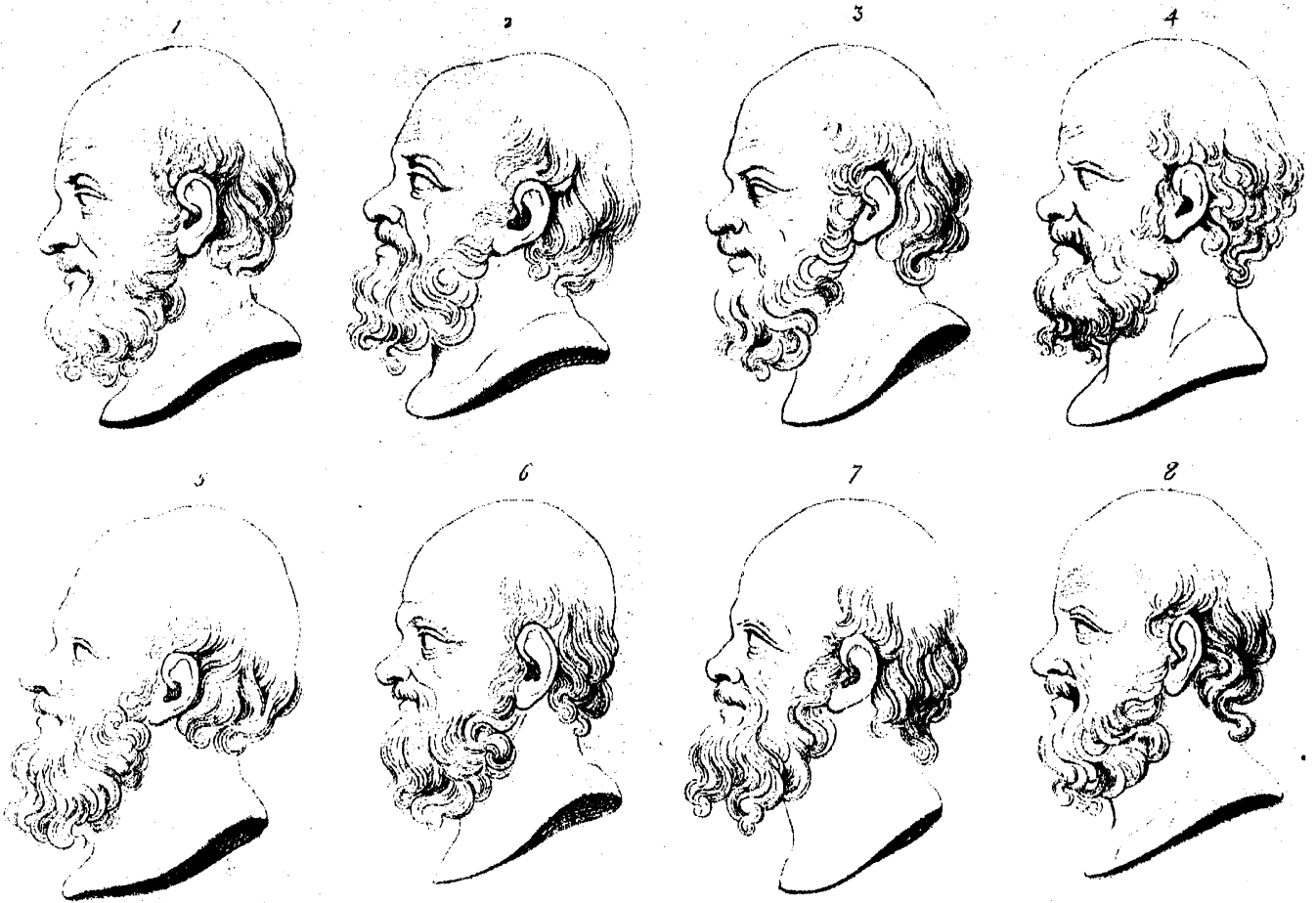
But to what purpose all this reasoning upon Socrates, who is no longer among us, who for so many ages has been numbered with the dead? Could we but enjoy his presence for a single moment, how decisive would that moment be! But let us choose a companion for him from among our contemporaries, and see who has reason upon his side, the Defender or the Adversary of Physiognomy.

Shew me the wisest and the best of men you are acquainted with, whose Physiognomy is that of an idiot or a villain.—In the first place, you will have to look for him a long while; and when you have at length found him, permit me to examine

11.

him according to the principles of the Science; and if you are not constrained to confess, either, 'that the person in question  
' is not so wise and good as you thought,' or else, 'that you discover manifest signs of wisdom and goodness, which you had not  
' till then observed,' I give up my cause as lost.





All these heads copied after the antique are, apparently, so many portraits of Socrates, tolerably like; and which prove that, to a certain degree, we may rely on the copies of a singular head, and, at the same time, that there is room for mistrust.

On the one hand it may be affirmed, that these eight profiles have a striking resemblance to each other, and it is evident they are portraits of the same person. In every one of them you find the same bald head, the same hair, a flat nose, a cavity near the root of the nose, and something clumsy in the whole taken together.

On the other hand, if it be difficult to collect so many portraits of the same face, with such a resemblance as these have, an experienced eye will nevertheless distinguish in them a sensible difference, as to expression.

The foreheads 1. 4. 8. are more perpendicular than the other. There is not a single one of the eight that presents the forehead of an idiot, but these three are the least intelligent. The outline of the forehead and of the skull of figure 2. is that which announces most sense. The mouth of the same face and that of figure 4. denote most firmness; that of 3. most ingenuity. The contour of mouth 5. has something very sprightly in it, but it does not express so much genius as mouth 2. The 6th is less expressive. The 7th, accompanied with a look of attention, answers tacitly: it has something more mischievous than the 8th. The eye of the profile below is wretched: the forehead is more ordinary, more destitute of sense than all the others: I say as much of the nose, and of that mouth half-open, devoid of all expression; and yet this pitiful copy passes too for a head of Socrates.



# FRAGMENT EIGHTEENTH.

OBSERVATIONS OF A LEARNED GERMAN

ON

P H Y S I O G N O M Y;

WITH

REMARKS AND ADDITIONS BY THE AUTHOR OF THESE FRAGMENTS.

‘ I AM as much convinced as the Author of this Work of the truth  
‘ of Physiognomy, of the significance of each of the features which  
‘ compose our figure; and it appears to me undoubtedly certain, that  
‘ the soul discovers itself through the veil that is spread over it, as  
‘ the naked through the covering drapery.

‘ ——— *Even in the outward shape*  
‘ *Dawns the high expression of the mind.*

‘ Through universal nature every being is linked with another;  
‘ every where we discover harmony, the relation of cause and effect;  
‘ and in nothing is this relation more obvious, than between the exte-  
‘ rior and interior of Man. How many objects possess an influence  
‘ over us! Our kindred, our natal soil, the sun which warms us, the  
‘ nourishment which is assimilated with our substance, the events of  
‘ our life; all these contribute to form, to modify the mind and the  
‘ body; all leave upon both the one and the other a lasting impression;  
‘ and the relation of the visible to the invisible is such, that, with a  
‘ nose differing in the slightest degree, Cæsar would not have been the  
‘ same Cæsar with whom we are acquainted.

‘ Besides,



‘ Besides, when the soul is agitated, it penetrates as the moon in the  
 ‘ spirits of Ossian\*. Every passion has its peculiar language, which is  
 ‘ the same all over the globe, and for the whole human race.’

From the rising of the sun to the place of his going down, envy  
 never assumes the gracious air of benevolence—nor discontent the  
 air of resignation. Patience is universally the same—it is announced  
 by the same signs; and the same holds good as to anger, pride, and  
 every other passion.

‘ Philoctetes, indeed, complains very differently from the slave  
 ‘ chastised by his master, and the angels of Raphael smile much more  
 ‘ nobly than the warlike angels of Rembrandt; but joy and grief,  
 ‘ however various their shades, have each but one language proper  
 ‘ to it; they act according to the same laws, upon the same muscles  
 ‘ and nerves; and the more frequently the acts of passion are repeated,  
 ‘ the more they become habitual and predominant, the more deeply  
 ‘ are the corresponding traces imprinted.

‘ But the intellectual faculties, acquired talents, the degree of capa-  
 ‘ city, the kind of vocation and employment for which one is quali-  
 ‘ fied, are things more concealed from the eyes.’

Granted; but also, the expression once found, it is hardly possible  
 to be mistaken in the objects which retrace it.

‘ A good Observer will easily discover the choleric man, the vo-  
 ‘ luptuous, the discontented, the proud, the malignant, the beneficent;  
 ‘ but he will not be able in the same manner to distinguish the Philo-  
 ‘ sopher, the Poet, the Artist, nor to estimate the different faculties  
 ‘ which characterise them; and much less still will he be able to in-  
 ‘ dicate their particular sign or feat, and to point out whether judge-  
 ‘ ment be apparent in the bone of the eye, wit in the chin, and poetic  
 ‘ genius in the contour of the lips.’

\* What the learned German means by this allusion is not perfectly intelligible. It were to be wished that  
 Authors would point out the passages of other works to which they refer.

Nevertheless I hope, I believe, I know that before the present age has elapsed, the thing will become possible: I could even venture to wager, that the ingenious Author of these Observations would himself admit this possibility, and realize my hopes, were he but to devote a single day to the examination and comparison of a well-chosen series of remarkable characters, taken either from Nature, or from well-drawn portraits.

‘We feel,’ continues he, ‘certain emotions every time we meet a distinguished personage, and are all of us more or less experimental Physiognomists; we think we perceive in the look, the mien, the smile, the mechanism of the forehead, either cunning, or wit, or penetration. On seeing any one for the first time, we expect to find in him such or such a talent, such or such a species of capacity, we form a judgement of him from a confused sentiment; and when this last is exercised by frequent commerce with persons of all conditions, we can frequently guess with astonishing accuracy.

‘Is this instinctive feeling? an internal sense with which we are furnished? or is it comparison? induction? a consequence drawn from a known character, and applied on the faith of some external resemblance to one unknown? Instinctive feeling is the buckler of fanatics and madmen; and though it may often be conformable to truth, is however neither the indication nor proof of it. Induction, on the contrary, is judgement founded on experience, and is the only method I would wish to follow in studying Physiognomy.

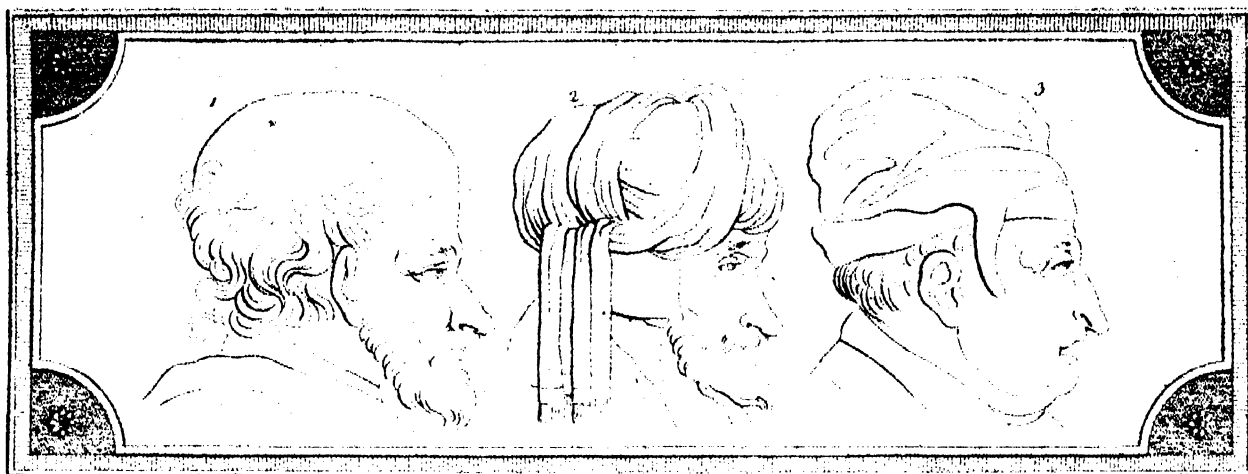
‘I receive that stranger with a smiling countenance; I shun another with cold politeness, without being attracted or repelled by the signs of any passion:—but upon examining more attentively, I always discover certain traits which recal to my memory either one whom I love, or one whom I do not love. And children, I suppose, are affected by something similar, when you see them shrink from, or caress a stranger; only they need fewer signs than we do: the colour

‘ of the clothes, the sound of the voice, frequently a motion hardly perceptible, is sufficient to make them recollect their parents, their nurse, or some other person whom they know.’

Let us stop a moment to consult Nature, or daily experience, on this head. Our Author is undoubtedly in the right: what he says frequently happens, more frequently perhaps than is generally imagined. Nevertheless I engage to demonstrate, that both Nature and Art present an infinite number of traits and contours whose expression is intelligible to the most inexperienced Observer, and which make an impression upon him, independent of all comparison with known objects. It is with Physiognomies as with sounds, and with objects in general; some give us pleasure, others hurt our feelings: I think it is unnecessary to look for the reason of these contrary impressions, any where but in the nature of Man, in the organisation of our eyes and ears. Shew to a child who has never yet had an opportunity of seeing many objects, the expanded throat of a lion or a tyger, and the smiling countenance of a good man, and he will undoubtedly shudder at the sight of the one, and reply with a smile to the smile of the other; not from a process of rational comparison, but from a sentiment natural and primitive: he will listen with pleasure, in like manner, to an agreeable melody, while a discordant noise shall give him pain. In both these cases, reflection and comparison must be entirely out of the question. A few examples will place this truth in the clearest light.



It is not by comparison that these faces produce different effects on every one who looks at them, whether man or child; the impression they make is sudden, and antecedent to all reasoning. There is no person whom these faces can please equally; no one who thinks himself able to characterise them by an epithet equally applicable to them all. Every one, at the first glance, will find that which is in the middle *a* much more agreeable than *b*, the one on its right: the whole world surely will, without hesitation, prefer *c* to *d*; and without making any comparison with other known faces, it is evident that you must not expect in *e*, *f*, *g*, the same degree of good sense, of prudence and wisdom. If it were absolutely necessary to decide in favour of one of the three, a sentiment natural, instantaneous and just, which precedes all reasoning, would give it to *f*.



Here again, it is not comparison with faces already known, but a sentiment primitive, instantaneous, general, and perfectly well founded, which determines every man who has eyes and common sense to withhold his confidence and friendship from persons who resemble any one of these three faces. They will never please any one, from the most skilful and experienced connoisseur down to the infant at the breast. As to the names which are suitable to them, it is undoubtedly necessary, in order to make a proper application, to have studied and compared men; but their inflexible, avaricious, deceitful, and unfeeling character is sufficient, independent of names, to disgust at once the most exquisite sensibility and the most perfect indifference.





These portraits of Knipperdolling, a furious and sanguinary fanatic, and of Storzenbecher, a famous pirate, announce, the moment you look at them, characters harsh, ferocious, energetic, unsusceptible of all kind affections. On approaching them, you fancy yourself transported into a gross atmosphere, where you breathe with difficulty. Never should we be disposed to repose confidence in such countenances from the love of the faces themselves, though we had never before seen any thing that resembled them.

Nothing about them invites us to communicate to them our necessities; nothing encourages us to expect consolation or assistance from them, or that they should even take the slightest interest in what concerns us. Every thing, even the beard, bears a character of sternness and inflexibility. I could almost venture to affirm, that goodness never imprinted the smallest trace upon these visages; and wickedness is there so strikingly marked, that it is impossible to behold them without feeling an emotion of aversion or terror.

I observe, by the way, that the left eye of No. 1. is strongly expressive of sensuality; the nose, of ability and haughty self-sufficiency; the mouth, of contempt, and assurance founded in the confidence of its own powers. In mouth *a*, drawn by the side of head 1. disdain, but without any expression of energy; and in mouth *a* of figure 2. a mixture of contempt, levity and indolence. Mouth 2. bears the mark of wickedness and imposture; and the third, that of cruelty.



When weakness, innocence, and goodness are found united as in the annexed profile, when modesty and humility thus bend the head, what heart does not feel itself moved and attracted? Is any thing more necessary to convey a relish for the most exalted pleasure of which our nature is susceptible, that of enjoying and communicating kind affections?



There is hardly any one, who, at first sight of the original of this portrait, and before he had spoken a single word, would not feel himself somehow uneasy, and under constraint, by his presence alone. That face never could please on the first look; nor will it be regarded with satisfaction, even after we have discovered by repeated observation, that, in spite of the harshness of the whole together, the eye and the forehead might possibly announce wit and address.



Had we never been told that this is the portrait of Judas Iscariot after Holbein, had we never seen a face that bore the least resemblance to it, a primitive feeling would warn us at once to expect from it neither generosity, nor tenderness, nor elevation of mind. The sordid Jew would excite our aversion, though we were able neither to compare him with any other, nor to give him a name. These are so many oracles of feeling.



However coarse and unfinished the mouth below, and though the accurate Observer may be hurt at the interval which separates it from the nose, yet compare it with that of Addition Eighth to Fragment Sixteenth, and then judge:—no, there is no need of judgment—only give way to natural feeling. Mildness blended with wisdom, a peaceful spirit, goodness that reflects—all these an attentive eye would instantly distinguish here: yes; if a Man is in the smallest degree under the guidance of sentiment, he will hasten away from the one, to stop with complacency over the other.



## FRAGMENT EIGHTEENTH.

As there is a natural language intelligible to all sensible beings, as one child is affected by the tears of another, in the same manner are we penetrated at sight of this couple, by a sentiment of their worthiness. Here, we are not seduced by the charms of beauty; but sweetness of temper, good-humour, and the desire of obliging, speak plainly on these Physionomies, and their language goes immediately to the heart.

You have but to cast a single glance on the face of the young person at the bottom of the page, though the drawing be a little defective, to be assured by an internal sentiment, that you have no reason to be mistrustful of her.



I must be forgiven for producing this series of contrasts to my Readers. It is thus only that they can or ought to arrive at the conviction, that Physiognomical feeling is the first basis of the Science of Physionomies, that it is antecedent to all experience, to all comparison, and to all reasoning. Is it necessary to consult them in the present case? Does not an immediate sentiment decide the character of these faces, so prodigiously different from one another? Must not the goodness observable in the one please us, as much as we are shocked with the atrociousness portrayed in the others?



Now, and once for all, my Readers and I, it is presumed, are agreed on this point.—Nature speaks immediately to Nature. The form speaks to the eye, just as cries and singing strike the ear.

‘ Thus (continues our Author) it is not the effect of Physiognomical tact alone’—(I readily grant that a second sentiment is associated with the first, and that, as soon as we have the consciousness of this, a rational judgement is formed.)—‘ Thus, it is not the effect of tact alone, it is on the solid ground of reason, that, when I see a man who resembles Turenne, I suppose him a person of uncommon sagacity, calm and reflecting in tracing his plans, and ardent in the execution. If I see three men, and find in the first the eyes of Turenne, accompanied with his prudence, in the second his nose and his undaunted courage, in the third his mouth\* and his activity, I shall have discovered the seat of each of these qualities; and as often as I perceive the same feature, I shall think I have a right to repeat the same judgment. Had we begun some ages ago to study the human form, to class the characteristic features, to assort them according to their different shades, to fix by drawings the most remarkable inequalities, lines and relations, to comment on each fragment; we should now have been in possession of the alphabet of human nature, an alphabet more voluminous than the Chinese, and we should have had only to consult it, in order to find an explanation of every face.

‘ When I consider that the execution of such an elementary work is not absolutely impossible, I expect still greater effects from it than Mr. Lavater himself. I figure to myself, in that event, a language so rich, so correct, that from a simple description in words it may be possible to trace a portrait; that a faithful representation of the mind

\* Our Author forgets, that wherever the eyes of Turenne are, there assuredly are also his nose and his mouth. Nature goes not to work like a compositor for the printing-press: she forms a whole at a single cast.

‘ will immediately indicate the contour of the body; that the Physi-  
 ‘ nomist shall, by a kind of regeneration, re-animate the great men  
 ‘ whose memory ancient and modern Plutarchs have celebrated; and  
 ‘ that it may be easy for him to sketch an ideal form for every em-  
 ‘ ployment in society.’

Nothing could be better expressed; and whether the Author be jesting or speaking seriously, this is the very thing I dare to expect, at least in part, from the next age. This idea is not chimerical; and I propose, when I come to speak of the lines of the Physiognomy, to hazard some essays which shall have a tendency to realise it.

‘ With such ideal representations the closets of Princes will in fu-  
 ‘ ture be furnished; and he who shall come to solicit an employment  
 ‘ for which he is not fit, must without murmuring submit to a refusal,  
 ‘ if it be evident that one of the features of his face\* excludes him  
 ‘ from the post to which he aspires.’

Laugh or smile, friends and enemies of truth, it is not the less certain that the prediction must be accomplished.

‘ I thus figure to myself a new world, from which error and fraud  
 ‘ shall be for ever banished.’

And so they would, should belief in Physiognomy become general, should all men have the power to become Observers, did not the need of dissimulation perpetually invent new artifices, capable of misleading the Physionomist, at least for a time.

‘ It remains afterward to be inquired, whether we should be the  
 ‘ happier for it.’

It is not to be doubted; though, on the other hand, the actual conflict of honesty and virtue against cunning and vice, produces a dis-

\* See for example the heads of page 181: the figures marked *b. d. g.* would be undoubtedly excluded, on account of the nose only.



play of all the faculties of Man, deifies human virtue, if I may use the expression, and raises it to that heaven from whence it derives its origin.

‘ Truth,’ continues our Author, ‘ must always avoid extremes. We may expect a great deal from the Science of Physionomies; but, however, let us not require too much. I perceive myself assaulted still with a multitude of difficulties, some of which are very perplexing. Is it really true, that there are so many men who resemble each other? or, Is not this apparent resemblance frequently nothing more than a general impression, which vanishes on a more attentive examination—especially when we compare separately one feature with another?’

‘ Does it never happen that one feature is in opposition to another? that a timid nose may be found placed between two eyes which announce courage?’

I do not recollect, if I except extraordinary accidents, that I ever observed contradictory features in the solid parts, or such as are susceptible of a well-marked outline; but I have very frequently seen contradiction between the soft and solid parts—as also between the original form of the soft parts, and the state in which they appear at the time of examination. We may, for example, denominate the original form, that which a dead body preserves, which a violent disease has not extenuated.

‘ Farther, is it fully settled, That the resemblance of forms implies always that of minds? It is in families that the resemblance of faces is peculiarly striking, and yet you often remark in them very great difference of character. I have known twins so like, that they were frequently taken for one another, and who had not a single trait of conformity in their moral character.’

If that be exactly true, I renounce Physiognomy; and to the person who shall convince me of it I promise a copy of this Work, with a  
hundred

hundred Physiognomical drawings. Nor do I wish to be sole judge of my own cause; I will venture to appeal to the decision of our Author himself: let him choose three persons to examine the fact: if it be verified, I have lost—but we must, above all things, procure very exact silhouettes of those twin brothers. For my own part, I declare upon my honour, that I never have discovered in any one instance the shadow of such contradiction.

‘ Finally, what are we to think of that croud of exceptions, which  
 ‘ may be said to crush the rule? I shall quote some of them from ob-  
 ‘ servations of my own. Look at Samuel Johnson: he has the air of  
 ‘ a porter; neither the look, nor a single trait about the mouth, an-  
 ‘ nounce a penetrating mind, a man versant in the Sciences.’

An authority so respectable as that of our Author ought to have shut my mouth, and constrained me to think that, ‘ as he saw the object  
 ‘ in this light, I must have been mistaken.’ But how comes it to pass, that, in the course of more than six years experience, I have not met with a single example of this kind? I have often, especially in the early periods of my Physiognomical career, ascribed sense and genius to persons who were entirely destitute of them; but never, as far as I know, did I take a man of sense for an idiot. So true it is, that the signs of genius are striking and infallible: but instead of all these protestations, which have no voucher except my probity alone, I present two heads of Johnson.

That on the left, drawn perhaps after the fourth copy, has the appearance of being very indifferently executed; and yet, on my principles, that is to say, from observations which every one may repeat when he pleases, it bears the character of a profound thinker. Those eyebrows, forming two horizontal lines under a narrow forehead, that nose inclining downward, the contour of that closed mouth, the form of that chin, those half-opened eyes, that air of reflection—in a word,

every

every feature presents, in my opinion, signs of sagacity and meditation. —The profile of the other figure is not less characteristic. Every thing there is in harmony, from the forehead down to the chin.—Though nothing were seen of that face but the forehead, or the eye, or the chin, in each of these features, taken separately, might be traced the expression of exquisite sense:—how much more is this discoverable in the combination of the whole!



*Of the Heads of Johnson presented on this Plate, those marked 1. 2. are exactly copied from the French Edition. The former seems to be a general idea of the character; the other a careful copy after a well-known portrait. The Editor has taken the liberty to introduce between them one engraved after a cast taken from nature, as a proof of M. Lavater's Physiognomical Sagacity, and a confirmation of his doctrine.*

‘The Phyfionomy of Hume,’ proceeds our Author, ‘was one of the moft ordinary.’

This is the idea which has been generally formed of it; but I think I have a right to fuppofe, that what is called the look, or play of the features, the ufual object of moft Phyfiognomical obfervations and decifions, may have eclipsed the fundamental Phyfionomy, the contour and arch of the forehead, for example, to which few pay any attention;—and this fingle circumftance accounts for the judgement which has been formed of Hume.

‘Churchill looks as if he had paffed his life as a herdsman; Goldsmith had the air of a fimpleton; and the inanimate look of Strange difcovers nothing of the Artift.’

That look deftitute of expreffion is very common to great Artifts. It is neceffary to diftinguifh between the Artift and the Man of Genius. Coldnefs is an appendage to the Artift who is nothing but an Artift.

‘Would any one fay that Wille, with fo much fire, paffed his life in drawing parallels?’

It is poffible to unite much vivacity with great coolnefs. In this obfervation I am confirmed by a variety of examples: it appears contradictory, but is not fo. It is not common to find warmth in thofe who are lively, hafty, bold in enterprife, expeditious in bufinefs: nothing is more cool than this fort of people, unlefs you take them in their moments of vivacity. Now the ftile and face of Wille have this character perfectly—if, however, the portrait I have feen of him, in profile, be a likenefs.

‘We all know a Painter, who excels in pleafing and graceful fubjects, whom you would rather take for a ftern Judge, accuftomed to pronounce the fentence of death.’

Now I comprehend, faid I to myfelf, when his portrait was fhewn me, why the pictures of this celebrated Painter are fo little to my tafte, why I find fo little fpirit in his moft brilliant compositions.

‘ I have seen (it is our Author who speaks) a criminal condemned  
 ‘ to the wheel for the murder of his benefactor, and that monster had  
 ‘ a face open and graceful like one of Guido’s angels. It would not  
 ‘ be impossible to find in the galleys heads of Regulus, and the Phyfio-  
 ‘ nomy of Vestals in a house of correction.’

I am able to affirm precisely the same thing, and partly from my own experience. But, however detestable the passions may be which have tyrannised over those who present such contrasts, I still believe they acted upon characters not thoroughly wicked. A man born with happy dispositions, whose organisation is delicate, and his fibres extremely irritable, may in certain moments suffer himself to plunge into atrocious crimes, which would make him pass in the eyes of the world for the most detestable of mankind. And yet it is possible he may be, at bottom, a much honefter and better man than a hundred others who pass for good, and who are incapable of the excesses which oblige us to condemn him. Who can be ignorant that, especially in persons delicately organised, the most exalted virtue frequently borders upon the most odious crimes?

‘ Shew me these persons, the Author of the Essays on Physiognomy  
 ‘ will reply; I will comment upon them, as I have done upon Socra-  
 ‘ tes; for some little trait which was not at first perceived, will ex-  
 ‘ plain, perhaps, what had the appearance of an enigma.’

‘ But, following this method, shall we not find in the commentary  
 ‘ many things that never existed in the text?’

That might happen, without any intention on my part. I likewise admit, that with a good Physiognomy it is possible to commit a bad action. But, on the one hand, that Physiognomy will not be so good at the actual moment of guilt: on the other, the guilty person will always perform a hundred good actions for one that is bad.

‘ They tell us to form a judgement of an unknown character from  
 ‘ one we know; but is it so easy to know Man well, when he envelops  
 ‘ himself

‘ himself in darkness, when he involves himself in contradictions, and  
 ‘ is by turns directly the opposite of what he was? How rare is it to  
 ‘ find one of whom it may be said:

‘ ——— *qui*

‘ *Qualis ab incœpto processerit, et sibi constet\*!*’

An important truth, which contains a noble lesson for the Physi-  
 nomist.

‘ If we knew nothing of Augustus but his clemency to Cinna, of  
 ‘ Cicero but the history of his Consulship, what men would they be in  
 ‘ our eyes! Elizabeth! what a majestic figure among queens, and how  
 ‘ degraded by playing the part of a superannuated coquette! James II.  
 ‘ brave at the head of armies, and a dastard on the throne! Monk, the  
 ‘ avenger of his sovereign, and the slave of his wife! Algernoon Sidney  
 ‘ and Ruffel, patriots worthy of ancient Rome, and yet pensioners of  
 ‘ France! Bacon, the father of philosophy, is not an incorruptible  
 ‘ judge! Discoveries like these inspire a kind of horror: one is tempt-  
 ‘ ed to fly from mankind, to renounce all intercourse and friendship  
 ‘ with them. And if these cameleon-souls be alternately generous and  
 ‘ contemptible, without any change of the external form, to what pur-  
 ‘ pose serves the form?’

It serves to shew what men might be, what they ought to be—just  
 as the mien or air of the face indicates what they are at the moment of  
 action. The face in a state of rest declares the *quantum* of their powers,  
 and the play of the features the use to which they put them. Some-  
 times, perhaps, the expression of their weakness is, to the whole of  
 their character, what the spots of the Sun are with regard to that lumi-  
 nary: the eye cannot discover them till it is assisted by a telescope.

\* He is uniform from first to last, and ever consistent with himself.

‘ Besides,

‘ Besides, are not our decisions too strongly tinged by the medium through which we are accustomed to view objects?’

Yes, undoubtedly.

‘ Smellfungus sees every thing through a dim glass; another looks at all objects through a prism: many persons never contemplate virtue but in a convex mirror, and always apply the microscope to vice.’

Nothing could be better expressed: the same case happens, however, in every judgement pronounced on moral conduct; will it therefore be said, that there is no such thing as morals?

‘ Swift, I am confident, would have written a very different System of Physiognomy from Lavater.

‘ And what a rich fund of observation still remains! National Physiognomies, for example; all those families, so infinitely varied, which compose the numerous posterity of Adam. From the Esquimeau up to the Greek, what a diversity of shade! Europe, Germany alone presents varieties which cannot escape the Observer. Heads which bear imprinted on them the form of Government—for it is this which always gives the finishing to our education; Republicans, proud of the laws which establish their security; haughty Slaves, contented with the oppression they suffer, because they can oppress in their turn; the Greeks of the age of Pericles, and the Greeks under Hassan-Pacha; the Romans during the Republic, under the Emperors, and under the Popes; the English under Henry VIII. and under Cromwell; the pretended patriots Hamden, Pym and Vane;—these are the objects which have always struck me.’

I am unable to express the pleasure afforded me by these reflections, delivered with so much spirit and energy. The Author, whom I have had the misfortune unintentionally to offend, has acquired a right to my grateful acknowledgements, by permitting me to publish his observations. I should wish frequently to hear objections made in the same spirit, and to receive information and advice expressed in the  
same

same tone.—Need I ask pardon of my Readers for the present insertion? or rather, Have I not reason to expect that most of them will express a wish that I had many such to lay before them?

I subjoin a skeleton of the Author's face: however imperfect the drawing, you will discover in it infallible marks of the spirit of observation. Remark particularly that narrow and firm forehead sloping back, the composure and energy of the whole.





# FRAGMENT NINETEENTH.

## GENERAL REFLECTIONS

ON THE

## OBJECTIONS AGAINST PHYSIOGNOMY.

IT was long a matter of deliberation with me, whether I should in the First Volume of this Work examine the objections which have been made against the Science of Physiognomies. Some friends, whose judgement I respect, advised me against it; but, every thing considered, I thought it fair to give every assistance in my power to the Reader who is engaged in the search of truth, in order to extricate him from the embarrassment into which he is liable to be thrown by the objections which he hears every day repeated.

Those which may be made against the truth of the expression in the human features, are innumerable. A great part of them seem to me of easy solution: others, on the contrary, present great difficulties to him who wishes to answer them; or rather, this answer is hitherto impossible.

Before I enter upon the detail, I shall establish some general observations, which, carefully weighed, will afford a solution of part of the difficulties.

Unanswerable objections may be raised against truths the most incontrovertible; objections of the same kind may be brought against the best attested facts, and yet their authenticity remain unshaken.

The Mathematics excepted, every Science has its weak side; why then should it seem strange, that the Science of Physiognomies, which is still in its infancy, presents some difficulty?

To

To produce a single example from a multitude, is it not undoubtedly certain, that the rays of light cross each other? but who can answer all the objections which may be made to the possibility of the fact?

When any fact whatever is to be examined, it is, first of all, of importance to canvass 'the reasons which make for it.' A proof which demonstrates its existence, were it the only one, outweighs ten thousand objections. The authority of a single positive witness, who in respect of information and integrity merits full confidence, is preferable to that of an infinity of evidence purely negative. Every objection to a certain truth is, properly speaking, only a negative witness. Though ten thousand persons should agree in saying, 'It is a thing I never observed; I never had any experience of it;' what would it prove against the single testimony of an honest and reasonable man, who should affirm, 'I have observed it, and it depends only upon yourself 'to acquire the same experience?' It is impossible to raise a solid objection to the evident existence of a fact. No power on earth can overturn what is positive, what is matter of fact: it is impossible to produce against it another fact equally positive—and every objection must be merely negative.

To apply these principles to Physiognomy. Proofs incontestable of the real and self-evident significance of the features of the human face, will effectually destroy a great number of objections, which it would perhaps be difficult to answer. It is necessary, therefore, first, to attend to what is positive and certain in the Science of Physiognomies; and you will soon be enabled to answer many objections, or to pass over with contempt such as deserve no answer.

The attention paid to what is positive, to attach importance to it, is perhaps one of the marks of energy and firmness of character. A common or superficial mind pays little attention to it, and adheres to negatives with inflexible obstinacy.

Examine first what you are, what is the extent of your faculties, your powers, your acquired knowledge, before you think of inquiring what you are not, what you do not know, in what you are deficient, what is beyond your power. Every man who wishes to become wise and happy must follow this rule, and, if I may use the expression, identify himself by it. The real Sage always considers in the first place, what is; the pretended Sage, the Pedant, inquires first what is wanting. The true Philosopher begins with examining the positive proofs which support a fact (I intreat the Reader not to lose sight of the idea which I affix to this assertion), while little minds devote their chief attention to the negative proofs which attack it. Such has always been, for example, the method of attack employed by infidels against Christianity. Granting the doctrine of the Gospel to be false—this mode of demonstrating its falsehood would not be the less inconsistent with the rules of equity and sound logic: as such, this method ought to be rejected, before we enter the lists with those who use it.

To return to Physiognomy, the question to be resolved is, ‘Are the arguments which may be adduced in its favour too positive, too peremptory to be overthrown by the most plausible objections?’ For my own part, I am as much convinced of it, as of my existence; and every impartial Reader will be so too, by the time he has read my Book, provided he have understanding and candor enough not to deny, ‘that eyes have been given us to see, though there be in the world a great many eyes that do not see.’

It is not impossible that the Literati of a certain order may cavil at this. They may, for example, quote upon me, after Reaumur, the female butterfly and the winged ant, to prove that it is possible to be mistaken in determining the final causes of a physical being. They may tell me: ‘Wings seem to be made for flying, and yet the insects mentioned do not fly: it is not certain, then, that wings were made for flying.—In the same manner, since there are beings which do not see,  
‘ though

‘ though they have eyes, it is not more certain that we have received  
 ‘ eyes precisely for the purpose of seeing,’ &c. To objections of this  
 sort I never will give a serious answer. I appeal to plain good sense. I  
 observe ten or twenty persons, and find they have eyes, and the faculty  
 of seeing when they open them to the light. If these ten or twenty per-  
 sons have not been expressly picked out; if they have been taken by  
 chance from a multitude, it is highly probable that all beings like them  
 are endowed with the sense of seeing, by means of an organ which we  
 call the eye. This mode of reasoning is at least that of all ages and  
 nations; and if it be just in the case we have now mentioned, it must  
 be so likewise with respect to Physiognomy.

It appears to me then, that the essential duty of the Defender of this  
 Science is, to make it appear, ‘ That ten, twenty or thirty persons taken  
 ‘ by chance from the multitude, have confessedly a Physiognomical ex-  
 ‘ pression; that is to say, there is observable in them a decided relation  
 ‘ between the internal faculties and the external form—just as it is ob-  
 ‘ servable that ten, twenty or thirty persons, taken by chance, see only  
 ‘ by the assistance of their eyes.’ This fact once demonstrated, the uni-  
 versality of Physiognomical expression will be found as certainly esta-  
 blished as this other truth: ‘ The sense of seeing depends upon the eyes  
 ‘ since it is proved, that twenty or thirty persons taken by chance see  
 ‘ only by means of the eyes.’ From that small number I have a right  
 to conclude the same thing of ten thousand others, no matter whether  
 I have seen them or not.

But I shall be told, ‘ Though this assertion might be proved with  
 ‘ regard to certain features of the face, does it follow, that it holds  
 ‘ good as to them all?’ I think it does; and I address myself to you, ye  
 Friends of truth, to have my mistake rectified, if you think me in an  
 error.

When I observe that Man sees by the eyes, and hears by the ears,  
 and cannot doubt that these organs have a determinate and positive  
 VOL. I. 3 I destination,

destination, I cannot believe I am deducing a false consequence in admitting, that the other organs, and in general the other parts which compose a whole so perfectly regulated, have likewise their destination and their particular functions. And this consequence would not be less just, though I had not yet arrived at the knowledge of the destination of some of those parts.

I think myself capable of demonstrating to every man possessed of common sense, ‘ That in every individual of the human race something is observable, whose signification is determinate, at least in certain circumstances; and the demonstration of this truth is just as easy, as it is to make the simplest of mankind comprehend, That among the members of our body, some at least have their precise and determinate destination.’

Observe twenty or thirty persons taken indifferently: look at them when they laugh or cry, and you will find a striking relation in the expression and manifestation of their joy and sorrow: some of their features will have acquired a kind of resemblance, which did not exist before they were thrown into the same state of mind.

Now, since it is acknowledged that extreme joy and extreme sorrow have expressions by which they may be distinguished, and which differ as much from each other as joy and sorrow differ, must it not likewise be admitted, ‘ That the state of calmness which is the exact mean between joy and sorrow, has likewise its particular expression?’ or, in other words, ‘ that this state visibly gives to the muscles next the eyes and lips, a different situation?’

If we agree in this, as it respects the three states which I have just mentioned, why not admit it likewise with respect to every other disposition of mind—pride, for example, humility, patience, generosity, &c.?

In conformity to invariable laws, a stone rises into the air, when forcibly thrown upward; in subjection to the same laws, it falls back  
to

to the earth:—and is it not according to the same laws that it remains at rest, if no one puts it in motion?

Subjected to invariable laws, joy, sorrow, composure, have each expressions peculiar to themselves—why should not anger, gentleness, pride, humility, have likewise their proper expression? There is no choice: either every thing in nature is subject to laws, or every thing is exempted from them: all is effect and cause, or nothing is such.—These maxims ought to be among the first axioms of Philosophy; and if their evidence be once admitted, the Science I defend stands fortified against every objection, even against those to which no answer has yet been found; for, these being established, it is proved, ‘That every face has  
‘ certain features which characterize the mind, to the same pitch that  
‘ eyes characterize the sense of seeing.’

But it will be said, ‘The signs of joy, sorrow, attention, inattention, &c. being infinitely varied, how is it possible to establish fixed laws to  
‘ communicate the knowledge of them?’ What variety is to be found in human eyes, and in the eyes of all beings endowed with sight!—What difference between the eye of the eagle and that of the mole, the eye of the elephant and that of the gnat! And yet is it not universally believed, that all eyes see, provided there be no appearance of disease or extinction?

The same difference takes place between the ears, the limbs; no one believes the less, that all ears are intended for the purpose of hearing, all legs for walking.

If therefore this difference prevents not our considering them as the expressions, as the organs of seeing, hearing and walking, why should we not employ the same mode of reasoning with respect to all the traits and lineaments of the human body?—The signs destined to express the situations of mind which resemble each other, cannot be more various, than are the eyes, the ears, and the legs of all the beings which see, which hear and walk; and yet it is not more difficult to discover  
and

and to determine what the signs of these situations have in common between them, than it is to discover and determine what is common to all eyes, all ears, &c. in beings who possess the faculty of seeing and hearing. If this reasoning were weighed with seriousness and attention, how readily might an answer be found for a multitude of objections, and how many would fall to the ground of themselves!



# FRAGMENT TWENTIETH.

## REFUTATION

OF

### SOME PARTICULAR OBJECTIONS.

#### OBJECTION I.

‘THERE are persons,’ it has been said, ‘who without having suffered by sickness, without leading a life of debauchery, have always a pale and meagre appearance, and arrive nevertheless at a very advanced age, continuing to enjoy to the last perfect health and vigour.’

#### REPLY.

These cases are uncommon. There are always a thousand whose colour and air announce the constitution, for one whose external appearance leads you into a mistake on this head. I presume, besides, that these extraordinary cases generally proceed from impressions made upon the mother during her pregnancy.

‘I shall quote (a friend writes to me) among the mysteries which this subject presents to us, but a single class of phenomena—hereditary distempers. As to rickety and venereal complaints, which children do not feel till a certain age, the arthritis, the gout, they are examples too frequent to need to be mentioned; but Borelli speaks of two lads, who, without having received any hurt, both became lame at the age of fifteen, the era when their father became so by accident.’ Let us return to those pale and wan countenances alluded to in the objection. A fright, when a woman is pregnant, accounts, I think, nat-



turally enough, for the paleness of the infant.—God only knows the secret laws of imagination, of the sympathy, or influence which have occasioned cases of this sort. But in general they may be considered as exceptions, of which the accidental causes are not difficult to be traced. And besides, who knows whether those same persons would not have enjoyed still more perfect health, had it not been for the accidents in question? To what then amounts the objection? To me it no more disproves Physiognomy, than the existence of dwarfs, giants, and some monsters disproves the proportion and symmetry of the human body.

## OBJECTION II.

The friend whom I have already quoted writes to me farther: ‘I know a man of a very robust constitution, who, the hands excepted, has all the appearance of debility, and passes for feeble with those who do not know his real constitution.’

## REPLY.

I should like to see that man; for I can hardly be persuaded that the expression of vigor is sensible only in his hands.—However, if it be so, his strength is apparent in at least one part of his body; and even supposing it had no expression whatever, you would still have but one exception, a single solitary example. But I repeat it, I greatly distrust this observation: never did I see a robust man whom I could not discover to be such by various characters.

## OBJECTION III.

‘Persons whose faces announced heroic bravery, have been seen among the first to fly in the day of battle.’

## REPLY.

The less a man is, the greater he strives to appear.

But what air had these pretended heroes?—did they resemble the Hercules de Farnèse?—I greatly doubt it: give us a drawing of them, let us see them. The Physionomist will say perhaps at the second, if not at the first glance, *Quanta species!* Besides, it is possible that sickness,

ness, an accident, or the hypochondria, may disconcert the most approved valor; and this very mixture will not escape the eyes of the Phsyionomist.

## OBJECTION IV.

‘There are persons of a very haughty demeanor, who exhibit no indications of pride in their conduct.’

## REPLY.

It is possible to be proud—and affect humility.

Or else, education and commerce with the world may give a man the air of pride, whilst the heart is humble: but this inward humility pierces through the haughtiness of the exterior, as the rays of the sun dart through a transparent cloud; and that apparently proud man would be humbler still, were his air less arrogant.

## OBJECTION V.

‘We see mechanics possessed of astonishing address, capable of executing the most delicate and highly finished pieces of work with hands as clumsy as those of a hewer of wood or a porter, while the slender fingers of a woman are frequently incapable of all mechanical labour that requires any thing of delicacy.’

## REPLY.

I could wish to see them placed close by each other, and then compare these female with the masculine and clumsy hands.—Most Naturalists ascribe to the elephant an unwieldy figure, a stupid air, and heighten the contrast which is to be found between the address possessed by this animal, and his apparent, or rather pretended stupidity. But compare the elephant with the tender lamb—which of the two, merely by the appearance of his bodily structure, announces the most address? It is not so much the mass which decides it, as the nature, the moveableness, the flexibility of the body, the nerves, the internal sensibility.

Again,

Again, delicacy is one thing, and force another. Apelles would have drawn better with a piece of charcoal, than many miniature-painters with the finest pencil. The mechanic may join to clumsy organs a very acute genius, and in that case will execute more delicately with a coarse hand, than an ordinary workman with the finest fingers. However, if nothing in the face and exterior of the Artist in question announces what he is, the example is undoubtedly against me; but, in order to decide it, are you acquainted with all the indications of mechanical genius? Have you observed whether his eyes be clear, penetrating, sunk deep in the head; whether his look be quick, certain, and steady; whether the bone adjoining to the eye be prominent? Have you paid attention to the arch of his forehead, to the pliancy of his limbs, be they delicate or massy? Have you, I repeat it, perceived, observed, estimated all this? It is easy to say, 'That man has not the air of what he is.' It remains to be inquired, 'Who pronounces this decision?'

## OBJECTION VI.

'We meet with very sprightly people, whose faces have no meaning.'

## REPLY.

This fact ought to be expressed with more precision. See to this effect the Eighteenth Fragment.

For my own part, after falling into many mistakes, I have always found they were owing to my having observed inaccurately.—It is thus that formerly I always assigned the same seat to the signs of a quality; I was accustomed to look for them only there, and frequently did not find them. For example: though I was well assured that there must exist in such an individual an extraordinary degree of force, I had not acquired the skill to discover the seat of the indication of that force. Why? Because I thought of tracing it only in a single feature,  
or

or else in the whole face taken together. I fell into this mistake chiefly with respect to persons whose knowledge was limited to one particular branch, and who otherwise passed for nothing extraordinary; to those also whose powers of mind were all directed in one current, toward one particular object; to those, finally, whose powers were as yet but feebly determined; or, to express myself with more accuracy, who had not yet tried, or sufficiently exerted their powers. I saw several years ago a great Mathematician, the wonder of Europe, who at first glance, nay long after, appeared to have a very unmeaning face. I copied his portrait, which was an exact likeness; and being thus under the necessity of observing that face more attentively, I discovered a particular trait, which gave a characteristic expression to his look; and that very expression I found some years after in another man of science, very inferior indeed to the former, but yet a person of singular merit, and whose face, in other respects not very expressive, seemed calculated to confound all my Physiognomical skill. Since that time I have never found any one possessed of a similar look, who was not likewise endowed with some extraordinary quality or talent, however unmeaning his Physiognomy might appear.

These examples prove, that there is as much foundation for asserting as for denying, 'That a man may unite to a very unpromising exterior, mental qualities altogether uncommon.'

It has been held up to me as an objection, that Mr. d'Alembert has a mean look. I can say nothing about it till I have seen Mr. d'Alembert; but I know his profile engraved by Cochin, which is said to be very inferior to the original, and without mentioning several indications not easily to be characterized, it is certain that the forehead and a part of the nose are such as I have never seen belonging to any ordinary man.

## OBJECTION VII.

‘ There are, at least, persons of very contracted minds, whose Physiognomy announces a good deal of spirit and fire.’

## REPLY.

Undoubtedly. Such persons are daily to be met with. To this I reply, and am perfectly founded in repeating the same answer, ‘ That it is possible the natural dispositions may have been excellent, but that they may have been buried in inaction, or destroyed by the abuse of them.’ Energy is apparent—but what is it? Power ill directed. Is it possible, that a fire consecrated to Sensuality should be subservient to the discovery and the propagation of Truth? or, What is to be expected from a fire that emits no light? a flame that burns without an object?

I declare upon my honour, that among the multitude of celebrated characters with whom I am contemporary (and I have the happiness of personal acquaintance with a great number, especially in Germany and Switzerland), there is not a single one in whom the degree of intelligence, of sensibility, or of genius, is not exactly marked in the features of the face, and particularly in the structure of the head.

No being capable of observing needs to blush at being observed. Proceeding from the hands of God, the creature has no reason to be ashamed of being created and formed such as it is. I hope therefore that persons of a manly character, who may read my Book (and for such Readers only I write, and not for children)—I hope they will not accuse me of indiscretion, if, as a confirmation of what I have now advanced, I mention the names of certain illustrious personages still in life. Besides, this will furnish a new proof of the universality of Physiognomical discernment; for I am perfectly certain I shall not be contradicted by such as have the advantage of knowing the great men whose names I here take the liberty of inserting.

Permit

Permit me to begin with you, respectable \* Bodmer! Who does not perceive in his looks a mind original, natural, ingenious? Who does not discern in him the Poet, the friend of youth?

Who perceives not in † Gessner the amiable enthusiasm of an admirer of Nature, capable of painting and embellishing it? a man whose eye is as correct as his taste?

It never will be said, in any sense, of ‡ Mendelsshon, that he was born to be a wrestler; but is it possible to overlook his exquisite discernment, his vast and luminous mind?

Who discerns not in § Zimmermann, the most uncommon assemblage of delicacy and energy; a profound acquaintance with human nature, under the veil of philosophic satire; the warmth of sentiment joined to the calm of reason, and gravity blended with gaiety?

Is it possible not to distinguish in || Spalding, the profound thinker, the man of modesty, but of firmness in his principles, a writer full of sweetness, elegance, and sensibility?

In ¶ Bafedow, an Observer profound, active, indefatigable, ever true to reason?

I ask those who have seen Sulzer, Haller, Lambert, was it possible to look at them, to observe them, to compare them, without reading on their foreheads these characters sensibly traced by the finger of God himself: 'Where shall you see their like again?'

And, to look for examples in the highest ranks of society, who perceives not in Charles Duke of Wurtemberg a creative spirit, prompt to invent, to execute, and—what seems to be rarely separated from it—equally prompt to destroy?

\* This venerable old man, whom we have already taken occasion to mention, is eighty-two years old.

† Author of Pastorals, &c.

‡ Author of Phedon.

§ Physician to the King of Great Britain at Hanover.

|| One of the first Preachers at Berlin, Author of a Work entitled 'The Destination of Man.'

¶ Author of several Treatises on Education.

In Frederic, King of Prussia, a genius which undertakes, conducts, accomplishes whatever he will; unshaken firmness; a precision which forces itself on your notice in his conversation, his writings, in all his actions?

I will go much farther. Among all the good portraits of remarkable personages which have been submitted to my view (and what collections have I made!) I do not recollect having seen one that did not bear self-evident marks of greatness.

I shall produce, as examples, only the following names, 'Charles XII. Louis XIV. Turenne, Sully, Polignac, Montesquieu, Voltaire, Diderot, Newton, Clarke, Maupertuis, Pope, Locke, Swift, Lessing, &c.'

I even believe that the expression of this character of greatness is to be found in every silhouette; I could produce several which would oblige every experienced Observer to adopt this opinion.

#### A D D I T I O N.

We shall endeavour, as far as it is in our power, to enable the Reader to see, to examine and judge for himself. In this view we introduce here some heads, which will serve to elucidate the last assertions of this Fragment.







*Cicero.*



*Socrates.*



*Thales.*



*Hippocrates.*



*Architas.*



*Plato.*



*Xenocrates.*



*Portius Cato.*



*Valerius Publicola.*



*Homer.*



*L. Junius Brutus.*



*M. Jun. Brutus.*



*Germanicus.*



*Titus.*



*Antonin Pius.*



*M. Aurelius.*

ANTIQUES.

## A D D I T I O N    A.

THE Antiques engraved on this plate are bad copies of sixteen celebrated heads, or rather, they present sixteen caricatures; yet there is not one of them whose *Physiomy* is wholly mean; and should we happen to meet a face of this kind, we may be sure of having found something extraordinary.

1. In the head of Cicero, and in every one that resembles it, there is, beyond a doubt, a serenity very uncommon, a great exuberance of ideas, and a singular facility of expressing them. This appears particularly, and in a very striking manner, in the forehead.

2. Socrates. If, by a mistake in the drawing, the eye had not been placed too near the nose, this head would contradict all that has been said respecting the want of expression in the *Physiomy* of Socrates, or the deficiency of harmony between his face and his mind.

3. Thales. This face announces a firmness not to be shaken, a force perfectly homogeneous.

4. Hippocrates. A calm Observer, endowed with a solid understanding and serenity of mind. This face is full of harmony.

5. Archytas. More serious, more firm, more profound, more attentive, more reflecting, than Hippocrates.

6. Plato. The Artist has failed in conveying the delicacy of the Original. Shew me, however, a face like this, with such a forehead, such a nose, with that determined look (though the eye be too much lengthened in the copy), that does not express an acute sense of the honorable and the beautiful.

7. Xenocrates. The drawing of the outline is timid and incorrect; that of the eye especially is wretched: nevertheless, you read on that face a character of attention, the talent of marking what is said, and that of comprehending it with ease.

8. Portius Cato. I discover, in the harmony and homogeneity of that face, particularly in the mouth, the expression of liberty and tranquillity.

9. Valerius Publicola. The drawing is slovenly; the eye is abominable. The face indicates only an intelligent mind, eloquence, and ability in the management of public business.

10. Homer. However different this face from the other portraits we have of Homer, its expression, were it only that of the nose, is so sublime, that it can comport only with the sublimity of the genius of the Father of Poets.

11. Lucius Junius Brutus. The drawing of this head is worse than any of the rest: it exhibits a disagreeable Physiomy, in which it is impossible to trace a single indication of tenderness and sensibility. Yet you may distinguish even in that wretched caricature, at least in the lower part of the face, evident traces of an uncommon character.

12. Marcus Junius Brutus. The tip of the nose presents something below mediocrity: but in the forehead, and the whole form of the head, it is impossible not to discern the great man.

13. Germanicus. The mouth is defective in expression. All the rest evidently announces a great and exalted character.

14. Titus. The drawing of the eye, of the mouth, and of the nostril, is intolerable; but the forehead and the nose distinctly announce this to be the Physiomy of Titus.

15. Antoninus Pius. In spite of the defects of this copy, the forehead preserves the impress of exquisite judgement and stoical firmness.

16. Marcus

16. Marcus Aurelius. There is something celestial in the eye; and you distinguish, in the contour of the profile from the root of the nose, the expression of profound sense, a character of wisdom and probity.

## ADDITION B.



SHAKESPEARE.

L. STERNE

S. CLARKE.

HERE are three faces, or rather, the masks of three remarkable faces, which will ever preserve, place them in what situation you will, nay more, were they even disfigured by grimaces, will preserve, I say, the distinctive character of their Originals. The vast and powerful genius of Shakespear, so prompt to penetrate, to seize every thing—that commanding genius is reproduced in characters perfectly legible in each of the four parts of the face, in the forehead, the eyes, the nose, and the mouth.

You discover the arch, satirical Sterne, the shrewd and exquisite Observer, more limited in his object, but on that very account more profound; you discover him, I say, in the eyes, in the space which separates them, in the nose, and the mouth of this figure.

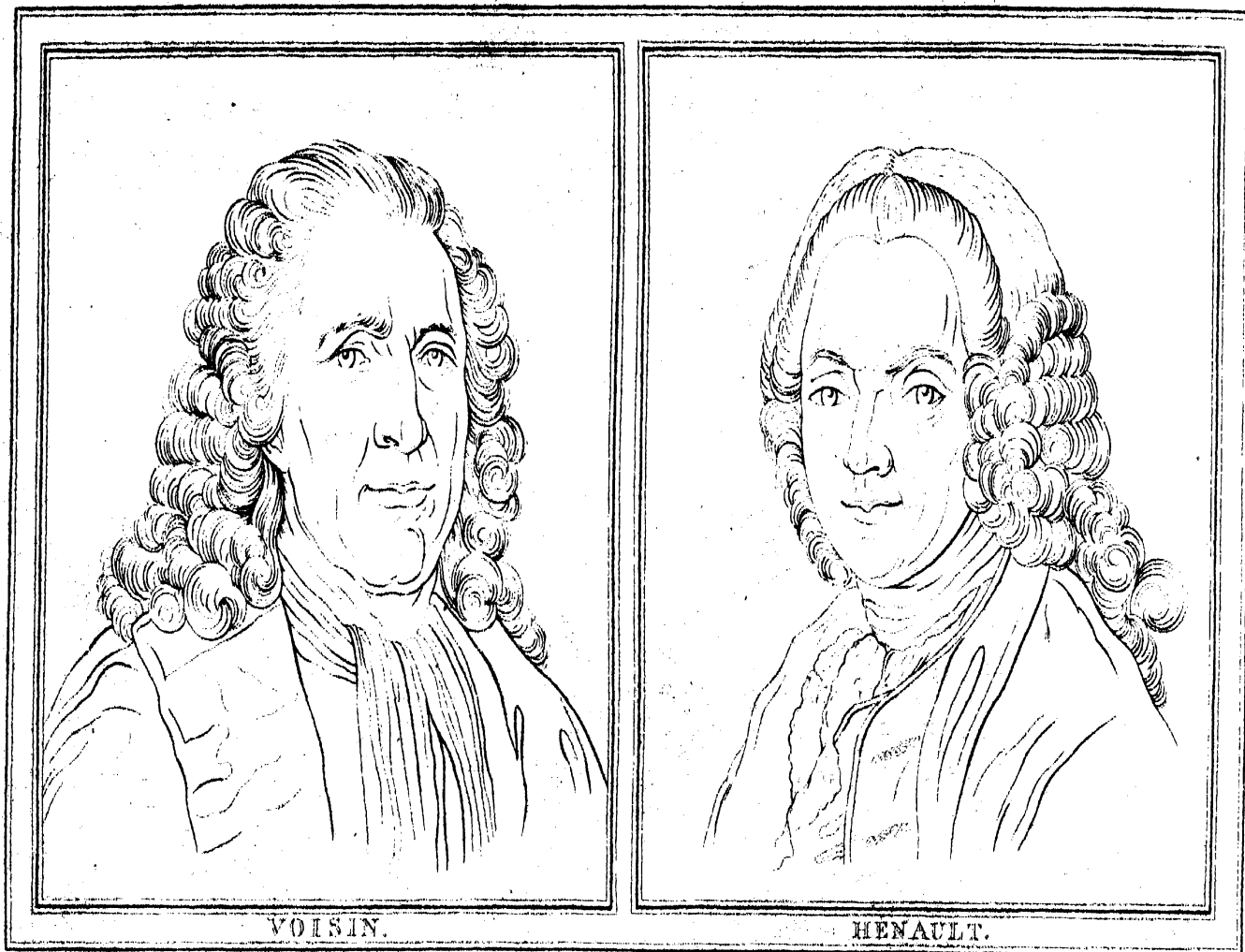
And on examining the third, what calmness, what powers of reason are discernible, both in the form of the face, and the proportion of the features, though this copy of Clarke be otherwise very imperfect!

## A D D I T I O N C.

THIS drawing, and most of those introduced in the course of the Work representing the heads of French Literati, can hardly pass for portraits; but so much the better for Physiognomy. These lines and these contours, however inanimated they appear, have nevertheless a character which cannot escape the Observer. Abstracted from the air of the face—and I mention this once for all—abstracted from the air of the face, or the momentaneous expression of his features—do not these bushy eyebrows, the interval between them, the form of the eyes and of the nose, sufficiently indicate the great man? And how clearly does this character of greatness manifest itself also in the combination of the features!



## ADDITION D.



THERE is less greatness in these two heads than in the last—but both have a strongly marked character. Who does not at once distinguish the Anacreontic Poet from the reflecting, grave, and profound Author? What acuteness in the right eye of Voisin, and what candor in the nose and mouth! Is not the contrast striking between the chubby and voluptuous face of the one, and the countenance of the other, whose features are so distinctly marked, and bear such a character of wisdom?

A D D I T I O N E.

IT would have been sufficient to have given in the first of these faces the resemblance of the eyebrows, of the nose, and of the mouth; that of the forehead and of the nose, in the second; to have been a little correct in the forehead of the third; in the eyes, the eyebrows, and the mouth of the fourth, in order to preserve in all, notwithstanding the inaccuracy of the design, that character of greatness which belongs to them.

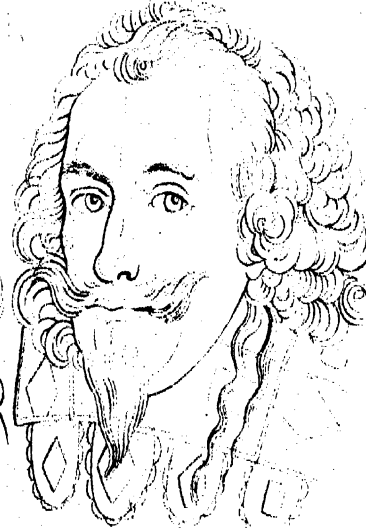
I add, below, a small profile of Shakespear, in which the experienced Observer will remark a great deal of expression, particularly in the eye and the forehead.



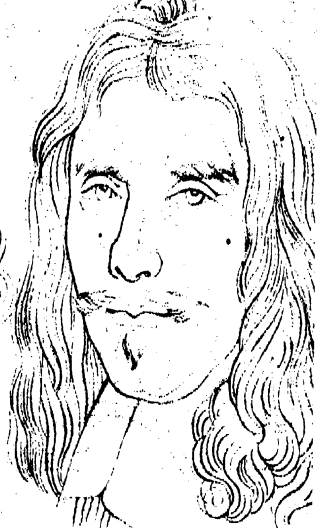
DE MASLE.



HOWARD.



URFEIUS



TURENNE.





## A D D I T I O N F.

HERE is the mask, that is to say, the inanimate form of the face, of a celebrated Artist, Wren, the great English Architect.

If it be possible to find upon the earth a man who had such eyes, especially a right eye like this, with that forehead, that nose, that mouth, that chin, without his being endowed by Nature with some extraordinary talent, I renounce for ever the Science of Physionomics.





CHRISTOPHER WREN

*Engraved by J. Smith after a portrait by Sir Peter Paul Rubens*



## A D D I T I O N    G.

THE grace of the Original is not to be found in this copy; yet you may distinguish in the form of the forehead, in the extremity of the bone above the right eye, in the obliquity and the tip of the nose—an expression of taste and delicacy.—But it must be allowed that Nature, in forming that face, announced a higher destination than that of producing works of mere amusement.



## A D D I T I O N H.

A LUMINOUS mind is here distinguishable at the first glance. That forehead contains solid and accurate ideas; that eye penetrates through the surface of objects; round the mouth there is an expression of taste and elegance, and you discern over the whole face the stamp of prudence and ability. The horizontal position of the eyes, of the nose, and of the mouth, and in general the proportion of the whole, announce the tranquillity and the confidence of a firm and steady mind.

SPALDING.



## A D D I T I O N I.

THIS is the same face in profile—but with this essential defect, that the contours are flattened, and that the features which ought to be prominent are rounded off. The forehead is that of a thinker who embraces a vast field; a sweet sensibility is painted in the eye, and the man of taste is discernible in the nose and the mouth. However, the drawing of the nostril is defective: it is too small, and the trait which forms it is indifferently marked.

*Alto*

## A D D I T I O N    K.

ONE of the most speaking portraits I am acquainted with, is that of Anthony Trierst after van Dyk. Here the forehead is not sufficiently characteristic; but the eyes, the nose, and the mouth, have the impress of reflection, of wisdom, and fortitude: the spirit which animates that face, seems calculated for Politics rather than Metaphysics.



## A D D I T I O N L.

THIS face ought not to be mistaken by any one, so full is it of truth, of precision, of harmony, of calmness and expression. What idea must you form of a man, to whom that Physionomy was a matter of indifference, or who, after having seen it, durst ask: 'Do you discover the great man there? Is not that one of the faces you meet with every day of your life?'



CHAMPAGNE de la pte. post.

Trotter, sculp.

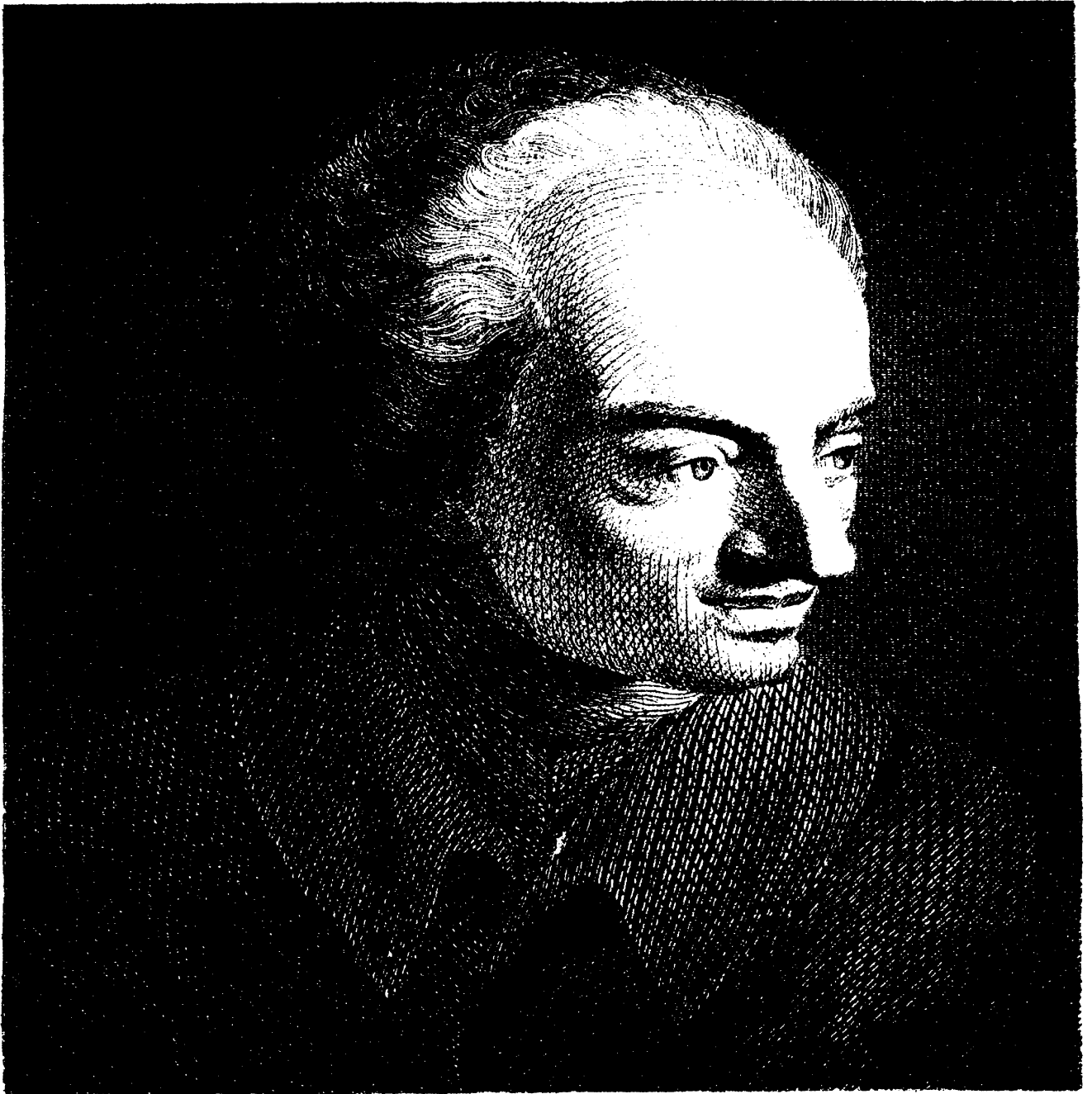


## A D D I T I O N M.

C H A R L E S XII.

THIS print is but indifferently engraved after a bust by Bouchardon, that is to say, after an ideal original, and of a colossal size. Is it possible to say, on seeing it; 'There is an ordinary face?' Can you perceive in it nothing of that open, honest, bold character—of that firm, unshaken mind, filled with the sentiment of its own strength?

The nose is evidently too large; the nostril, besides, has been shamefully neglected, as in most of these copies.—The mouth absolutely speaks, though the drawing want correctness. How far removed is it from every species of timidity and affectation! What an air of Royalty, I had almost said, in all the lower part of the face! It is true that the Artist, as the work was ideal, thought himself obliged to soften that harsh and inflexible character; but you still find it, in the whole taken together, especially in the eyebrows, and their relation to the nose. The intrigues of the cabinet have not furrowed that forehead; it broods not over plans conceived in cold blood, and stops not calmly to weigh the reasons on both sides; it is open, manly, prompt, impatient for action, without losing time in words.



CHARLES XII  
KING OF SWEDEN

*The English Trust has endeavored to this Plate to send the True to Original copy  
himself obliged to repeat corrections on each to support the Accuracy. In*



## C O N C L U S I O N.

I FLATTER myself that this series of portraits, well or ill copied, which I have now presented, will have convinced the attentive Reader, that it would be difficult to produce a remarkable personage whose face did not bear sensible marks of the qualities or talents which distinguish him.

It is easy to perceive the defects which disfigure this profile of the great Sforzia: the nostril still has been entirely neglected; yet what productive force, what facility in the formation of plans, what energy, what firmness in execution, is perceivable in that face, on the forehead, in that eye and the bone which presides over it, in the nose, and even in the beard!



# R E M A R K S

O N A

## PHYSIOGNOMICAL DISSERTATION

B Y

MR. PROFESSOR LICHTENBERG.

THERE is much wit in this Dissertation, and an eloquence which carries ~~the~~ Reader agreeably along. It is the work of a man of letters, whose merit is undeniable: endowed with uncommon sagacity and a spirit of observation, he appears to have studied mankind carefully. I consider therefore his production as worthy of attention and examination: interesting both by the matter it contains, and by the manner in which it is brought forward, it leads at the same time to several important observations which I kept in reserve; and I cannot conclude this First Volume better, than by inserting the most remarkable passages of the Dissertation, and examining them with the utmost freedom and impartiality.

I by no means pretend to set myself in competition with the Author. In my answers you will find neither the vivacity nor the brilliant fallies, much less the erudition and sagacity which distinguish him; and unable to clothe my style in the attractive elegance of his, I feel the disadvantage under which I engage such an Adversary, even with truth on my side: at least, I shall never be unjust; and when I happen to differ in opinion from this respectable Writer, when I find myself under the necessity of rejecting his principles, never shall I forget, however, the regard due to his talents, his learning, and his merit.

I figure

I figure him and myself placed side by side, running over this Production in company, reciprocally communicating to each other, with the frankness which becomes men, and the temper which becomes sages, the manner in which each contemplates Nature and Truth.

‘OBSERVATIONS ON PHYSIOGNOMY.

‘Surely (says our Author), never were so many efforts made as in our day, to violate the sanctuary of the breast, and the most secret emotions of the human heart.’

To begin in this manner, is assuming, in my opinion, a false point of view, which may mislead both the Author and the Reader. For my own part, I never had reason to reproach myself with having violated ‘the sanctuary of the breast, and the most secret emotions of the heart.’ It is well known, this never was my object. My researches have rather been directed to the discovery of the fundamental character, the talents, the faculties, the powers, the dispositions, the activity, the genius, the sensibility, &c. of men in general, and not their actual most secret thoughts. Most willingly, therefore, do I consent ‘that the soul (according to our Author’s expression) continue to remain in the sole possession of its hidden treasures, and that the road which leads to them remain as inaccessible as it has been for ages past.’

I should be the first to smile at the Physionomist who pretended he could discover in the features of the face every secret thought, every emotion of soul, though there may be cases in which they could not escape a Physionomist of the smallest experience.

Besides, it seems to me, that ‘the secret emotions of the heart’ belong to Pathognomy, to which I devote much less attention than to Physiognomy. In speaking of which last, the Author observes, with more wit than accuracy, that it is as superfluous to reduce it to theory, as it is to compose an ‘Art of Love.’

On the other hand, he is right in saying, ‘ that it is necessary to bring  
‘ to the study of Physiognomy a great deal of precaution, and even of  
‘ distrust.’

\* \* \* \* \*

‘ It is very uncertain, whether in general Physiognomy, were it even  
‘ carried to the height of perfection, would lead to the love of our  
‘ neighbour.’

I affirm, on the contrary, that the thing is absolutely certain, and I hope that the respectable Author will soon be of the same opinion.

How! Physiognomy carried to the height of perfection—that is to say, a perfect knowledge of Man, not engage us to love him more? or, in other words, Would it not discover numberless perfections which escape the half Physionomist, or the person who is not a Physionomist at all?

At the moment he used this language, the judicious Author forgot then what he had just said with so much truth; namely, ‘ that the most  
‘ forbidding ugliness may, by means of virtue, acquire charms which  
‘ no one could resist.’—And who will be less disposed to resist them, who will sooner perceive them, than the enlightened Physionomist? Besides, is it not natural for charms irresistible to produce love rather than hatred?

I boldly appeal to my own experience. In proportion as my Physiognomical knowledge is extended and improved, I feel my heart dilated, that it becomes more capable of love, and that it loves with greater warmth.

This Science, I confess, sometimes gives occasion to painful sensations; but, on the other hand, it is precisely the pain I feel at sight of certain disgusting Physionomies, which imparts a higher value, a brighter lustre, a more attractive grace to that loveliness and grandeur which the human face so frequently presents. If I discover any thing  
good,

good, be it ever so little, I dwell upon it with complacency: it is a soil I love to cultivate, in the hope of finding it still richer. With much greater reason, my esteem and love take root and grow up in a soil of common vigor and fertility.—Add to this, that the sight of Physio-  
 gnomy which give me pain, and excite a momentary indignation against  
 the world renders me immediately more tolerant to them, because I am  
 so completely acquainted with the nature and strength of the propensities  
 which they have to combat.

All knowledge of what is, of what acts upon us, and of what we are  
 able to perform—all truth, in a word, is useful, and contributes to the  
 happiness of Man. Whoever dares to contradict this proposition, never  
 can and never ought to investigate any subject to the bottom. The  
 more perfect our knowledge is, the more useful it becomes.

‘Whatever is useful contributes to happiness; what contributes to  
 ‘happiness, contributes to the progress of Charity.’ Men happy  
 without charity! where are they? where could they exist?

If it were possible that a Science, supposing it perfect, should destroy  
 or diminish human happiness and the love of our neighbour, Truth  
 would be contradictory to truth, and God to himself.

He who seriously maintains, ‘that any perfect Science whatever is  
 ‘hurtful to society, or that it has no tendency to promote charity’—  
 (without which it is impossible to conceive human happiness to exist)  
 —he, I say, who maintains such an assertion, is not one of those with  
 whom our Author would love to philosophize; and I am persuaded he  
 will not refuse to grant me this principle:

‘The nearer we approach to Truth, the nearer we are to happi-  
 ‘ness.’

The more our knowledge approaches to the omniscience of God,  
 the more our love resembles divine love.

He who knows of what we are made, and remembers that we are  
 but dust, is the most indulgent friend of Man.



The Angels, I presume, are better Phyfionomifts than we are, and more friendly to Man than men themfelves; yet they difcover in us perhaps a thoufand faults, a thoufand imperfections, which efcape the eye of the moft quick-fighted of mortals.

God is the moft tolerant of Beings, becaufe he poffeffes in the higheft degree the knowledge of fpirits.

And who has left us a nobler example of patience, of charity, of long-fuffering, than he who ‘needed not that any fhould testify of Man; for he knew what was in Man?’

‘Nevertheless it is certain, that half Phyfionomifts, ignorant practitioners in Phyfiognomy, if they have acquired a little credit, if they poffefs infinuation and activity, may become very dangerous to fociety.’

But it is likewise certain, that my undertaking and my exertions have a direct tendency to counteract this mifchievous fpecies of practitioners; and it is equally certain, that every Science in the world becomes dangerous in the hands of ignorance. If we may judge from our Author’s own principles, he muft be perfuaded, as I am, that none but narrow minds, none but a driveller in Philofophy, an enemy to every fpecies of literary purfuit and improvement, ‘can oppofe the investigation of the fundamental rules of Phyfiognomy—endeavour to obftruct its progrefs—and represent as a hurtful and rafh enterprize, an attempt to rouse the fpirit of obfervation—to conduct Man to the knowledge of himfelf, and to open a new path for the Fine Arts.’ To admit all thefe principles, as our Author does, and at the fame time, to inveigh againft Phyfiognomy and Phyfionomifts, may be called, ‘fowing tares among the good grain.’

\* \* \* \* \*

THE Author, to prevent all ambiguity, as he says, separates Physiognomy from Pathognomy. He makes the first to consist 'in the talent of knowing the qualities of the heart and mind by the form and the arrangement of the exterior parts of the body, especially of the face, abstracted from all the fleeting signs which paint the actual situation of the soul.' Under the name of Pathognomy he comprehends the whole 'symptomatic indications of passion,' or 'the knowledge of the natural signs of internal emotion, with their different degrees and mixtures.'

I approve of this distinction, and I likewise subscribe to the two definitions. The question at present is, 'Whether Physiognomy, whether Pathognomy exists?' With respect to the last, the Author has said with great truth, 'that nobody has yet doubted it. Without it, what would become of the Stage? The languages of all nations and of all ages are full of Pathognomic touches.'

As to Physiognomy, to no purpose have I repeatedly perused what our Author has written on the subject: it is impossible for me to guess whether he admits it or not. In one place he says, 'It cannot be denied, that in a world where all is a concatenation of cause and effect, where nothing is produced by a miracle, every part must bear the impress of the whole. We are frequently able,' continues he, 'to reason from what is near us, to what is remote, from the visible to the invisible, from the present to the past and the future. Thus the aspect of every country, the form of its hills and rocks, trace in natural characters the History of the Earth: every little pebble thrown up by the Sea would with equal clearness delineate the History of it, to a mind united to the Ocean as ours is to the brain. For a stronger reason, the interior of Man must be discernible in his exterior. The face—of which especially we are now treating—presents us, beyond the power of contradiction, with expressions and traces of our

VOL. I. 3 R thoughts,

‘ thoughts, of our propensities, of our faculties. How intelligible are  
 ‘ the signs which climate, which profession impress upon the human  
 ‘ body! Yet what is the influence of climate and profession, compared  
 ‘ to that of the soul, always active, living and acting in every fibre?  
 ‘ This impress of the whole on every part is too sensible, to  
 ‘ to be mistaken.’

After such observations, as just as they are well expressed, I should  
 have expected from any body rather than from our Author  
 like the following: ‘ What! exclaims the Phyfionomist—  
 ‘ soul of Newton inhabit the scull of a Negro? an angelic mind  
 ‘ in a hideous form?—Unmeaning jargon! the declamation of a  
 ‘ child!’

And in another passage, ‘ The solid parts of the head present no signs  
 ‘ of talents, nor in general of the qualities of the mind.’ I do not be-  
 lieve it is possible to be more in contradiction with one’s self, and  
 with Nature.

‘ If a ball not larger than a pea be thrown in the Mediterranean,  
 ‘ eyes more piercing than ours—though infinitely less acute than the  
 ‘ eye of Him who sees all—will perceive the effect on the coasts of  
 ‘ China.’ These are our Author’s own expressions.

And the continual action of the soul ‘ living and acting in every  
 ‘ fibre,’ shall it have no determinate influence on the solid parts which  
 are the frontiers of his activity—parts heretofore soft, on which every  
 muscle that was put in motion acted—parts which differ in every indi-  
 vidual—which are as much diversified as the characters and talents of  
 men—as various as the soft and flexible parts of our body——can it  
 be possible, I repeat it, that the action of the soul should have no in-  
 fluence upon them, or give them no determination? But I must change  
 my tone, for fear of exposing myself once more to the reproach of sub-  
 stituting ‘ childish declamation’ in the room of facts and experiments  
 ——Let us oppose experiment to declamation, and facts to wit.

But first of all let us rectify a mistake, which I should hardly have expected in a Geometrician. ‘Why,’ demands our Author, ‘might not the soul of Newton inhabit the scull of a Negro? an angelic mind dwell in a hideous form? Belongs it to thee, feeble mortal, to constitute thyself a judge of the works of God?’

The question under discussion by no means is, ‘What God *can* do?’ We are only examining, ‘What we have reason to expect from Him, after the knowledge already attained of his nature and his works.’—‘God, the author and the principle of all order, what *doth* He?’ This is my question, and not, ‘if He *be able* to transplant the soul of Newton into the body of a Negro? an angelic mind into a hideous form?’

Physiognomical inquiry, properly speaking, therefore, is reduced to this: ‘Would an angelic mind act in a hideous form, as in the body of an Angel? Would the soul of Newton, had it been lodged in the scull of a Negro, have invented the theory of light?’

Such is the state of the question. Will you affirm it—you, the friend of Truth? you, who just now talked of a world ‘where every thing presents a concatenation of cause and effect, where nothing is produced by a miracle?’

If I dared to maintain ‘that the thing is impossible, even by a miracle,’ then, and not till then, should I be ‘a presumptuous judge of the works of God:’ but we are treating at present, not of miracles, but of ‘natural causes and effects.’

The point in question being thus settled, permit me to judge you by your own words.—‘It is not credible,’ you say, ‘that Judas could have resembled that hideous and filthy personage, that beggarly Jew which Holbein has painted; that is not the exterior of a hypocrite who frequents religious assemblies, betrays his Master with a kiss, and goes afterwards and hangs himself. Judas, in my opinion, ought to be distinguished from the other disciples by an air of devotion, by an affected smile.’—Nothing more true, or better observed.

observed. But were I to ask you in my turn, ‘Becomes it thee, ‘feeble mortal, to constitute thyself a judge of the works of God?’ were I to reply to your just and delicately conceived reflection, ‘Begin with explaining why the virtuous man drags out a mournful life ‘of pain and disease? Might it not be for a similar reason that the ‘good man had received from his Creator a Phyfionomy like the ‘mendicant Jew of Holbein, or any other you please to lend him?’ would such reasoning be just, sound, and solid? What a prodigious difference between Virtue suffering, and Virtue hideous! And to suppose it hideous because it suffers, is but indifferent logic. Is not suffering an essential attribute of Virtue? To demand ‘Why the good ‘man is condemned to suffer?’ is to demand ‘Why God would have ‘us to be virtuous?’ Consequently, is there as much incongruity in saying of a virtuous man ‘that he suffers,’ as in advancing ‘that he has ‘the air of a rogue?’ Exempt Virtue from struggles, from sacrifices, from self-denial, and it will cease to be Virtue. It is a strange question then, ‘Why is the good man called to suffer?’ The *nature of things* requires it; but it is not in the nature of things, nor in the relation of cause and effect, ‘that the good man should have the Phyfionomy of ‘a rogue, and the face that of an idiot.’ And how was it possible you could hold such language—you, the Author of these fine maxims? ‘Without virtue there is no permanent beauty; by it the most disgusting ugliness may acquire charms irresistible. I am acquainted with ‘women whose example is sufficient to encourage the homeliest of ‘their sex.’

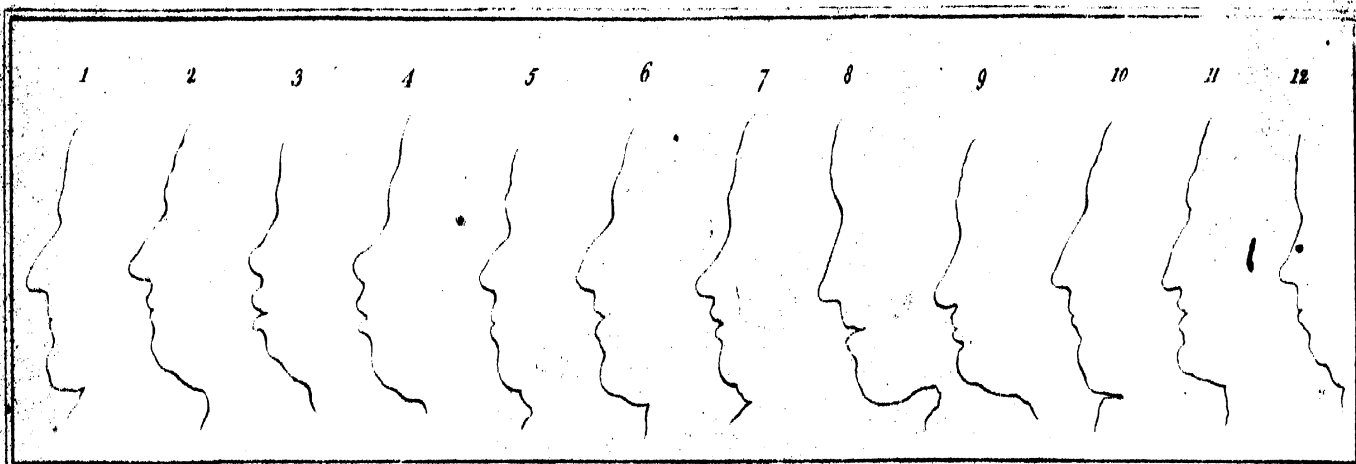
We are not now inquiring concerning the virtuous man in a state of sickness; I am as little examining whether ‘the man of genius *may not* ‘be seized with madness;’ the only question is, ‘Whether it be possible for the good man, considered as such, to resemble the vicious, ‘considered as such?—as also, Whether the idiot, considered as an idiot, *can* resemble a sage who is such in effect?’ Who could—and you  
least

least of all, profound Observer of human nature—who could, I say, maintain, ‘that in the filthy and hideous body of the beggarly Jew of Holbein, that in his forehead, &c. could have lodged (without a miracle) the soul of St. John; that this soul could have acted in that body, with just as much freedom as in any other?’ Would you choose to discuss philosophical questions with one who should maintain an assertion so absurd, and answer to your objections, in a hypocritical tone, ‘Becomes it thee, feeble mortal, to constitute thyself a judge of the works of God?’

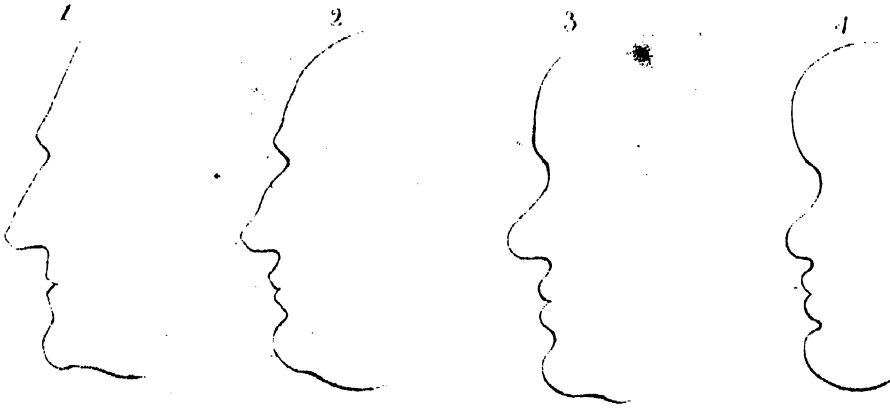
Is it necessary to say more on the subject? No, assuredly! ‘But where are,’ you will ask me, ‘the proofs taken from experiment; where are the facts?’ Well, if you are not satisfied with what I have said concerning Judas, I shall quote some other examples, although my Work is already filled with them, and the sequel of it must present still more.

To begin with simple outlines. We might even confine ourselves to silhouettes, if our Author, for a reason which I cannot comprehend, had not been, with regard to them, almost entirely silent. It might suffice perhaps to ask him, If, in examining a series of silhouettes, he durst, whether in the presence of witnesses or in the silence of his closet, advance that assertion, which he makes without any proof, and which, besides, contradicts his own principles as much as it does experience: ‘The talents and faculties of mind have no signs in the solid parts of the head;’ that is to say in other words, ‘The bone of that forehead is prominent, and that other is flat, without the necessity of ascribing it to any internal cause—it is purely the effect of chance, in a world where nothing is done by chance.—A forehead angular or rounded, flat or arched, may contain, and to the same degree, the same faculties, the same talents.’ What can be said in reply, but this? ‘Look, examine, and judge.’

We are obliged at present to confine ourselves to a small number of examples, as we must treat of filhouettes and their signification in a separate Fragment.



Here are the outlines of twelve faces of idiots, in which neither the eyes nor the lineaments are marked. Which of my Readers would seek, or think to find, an expression of wisdom in profiles of this kind? Were the originals living, is there a single one whom we would choose for our Counsel? Might it not be said of each of these profiles taken apart, 'That a Painter who should give such an one to a Solon or a Solomon, would expose himself to shame and ridicule?' An experienced Observer will easily distinguish, in this series of faces, some idiots naturally such, and others who probably became so by the effects of disease or of some accident. The 1st of these heads was once, perhaps judicious—but the 3d, the 4th, the 7th, 8th, 9th, and 10th, have they ever been, or could they ever become so? Would it not be gross affectation to exclaim, 'I cannot tell, and how should I know it? Is it impossible that God should have given such a profile to the Philosopher who invented the theory of light?'



These profiles are only from fancy. It is impossible not to discern in the 1st and 2d exquisite judgement and superior talents, though of a kind totally different—in the two others extreme weakness of mind, but still more striking in the 4th than in the one which precedes it: the impression which they produce is irresistible as that of the voice of God. The least and the most experienced will pronounce the same judgement upon them at the first glance, and by a kind of instinct. Consult the *sentiment of truth*, the noblest of our faculties, a sentiment which I would almost dare to denominate *the word of God*, which makes itself heard of all men—consult this irresistible sentiment which precedes all reasoning—it will decide instantly. And on what ground? on the gesture, the mien, the look, or the movement? No; on a simple, immoveable, inanimate outline.





ATTILA

It is of little importance, whether these copies be authentic; as I am certain they are not. To take them as they are, abstracted however from these ridiculous horns, is it possible to overlook in them an expression of rudeness, obstinacy and ferocity? The 1st head, does it not announce from the tip of the nose to below the under lip, a want of understanding; and the 2d, in the same parts, a rudeness of feature bordering on the brute? Are not these two characters sufficiently determined by their outlines merely? It will be generally allowed, that in the contour of eye 1. is discoverable a better disposition, more humanity and dignity than in that of eye 2.. which, properly speaking, belongs neither to the man nor the brute.



1777. 1

Though these two profiles be less shocking than the two preceding, it is impossible, however, to be pleased with such faces. But after an attentive examination, we would give a decided preference to the 1st; and if the mouth and the upper part of the forehead be covered, there will be found in the other features a character of greatness and majesty. I must observe, however, that the eye is lengthened too much. As to the two mouths, they express nothing but brutality and wickedness.

No one surely will imagine he sees in this profile the calmness of wisdom, the gentle and modest character of a man who can patiently wait for his opportunity, and maturely deliberate before he enters upon action. Without speaking of the mouth, that projecting forehead, that aquiline nose, that large chin with its curvature, the contour of the eye, especially that of the upper eye-lid, all announce, beyond the possibility of a mistake, a temper lively, quick, impetuous, and presumptuous—and these different signs manifest themselves, not by the motion of the features, but in the solid parts, or by the moveable parts when in a state of rest.



What a difference between this profile and the preceding one! Here, notwithstanding a great deal of vivacity and presumption, there is much less fire, less energy, less courage, and much more wisdom. Compare the eyes, the nose, and, above all, the chins; reduce both faces to silhouettes, and then ask yourself, or ask the first person you meet, 'which of these profiles announces a character sage and reflective; which of them indicates a man impetuous and daring?' The answer will be decisive, and the voice of the people will be the voice of God himself.



Here the exterior contour alone shews the harmony of the whole, and indicates—not so much the profound thinker, who gives himself up to abstract speculations—as openness of mind, knowledge, taste, facility, a happy memory, and sensual inclinations. There is nothing strongly marked in that outline; you see neither angle nor cavity—every thing in it bears an impress of softness and serenity, of wit and taste.



The character of *greatness* which the preceding profile wants, is so much the more clearly marked in this below. It is certain, that 'every image of a great man drawn after nature, is at bottom only a 'caricature'—and yet the principal form, and the relation of the parts are always to be found in it. The portrait before us, exhibits a proof of this. Whether you examine separately the forehead, the scull, the nose or the eye, or whether you consider the whole together, you discover throughout a character singularly energetic.



The whole of this profile, especially the upper part, announces to every observer a philosophic head. You must not look for courage in it, and less still for that species of heroic courage which produces brilliant actions; for this is incompatible with the contour of the nose, in which there is nothing upon the stretch, with the sinking under the forehead, and with the mouth. I am as certain, as it is possible to be of any thing, that a head of this form, with outlines like these, supposes a ‘delicacy of feeling,’ which may be easily hurt and irritated, and a ‘profound and philosophic mind.’



It is not profundity which I discover in this profile: but a great deal of penetration, an admirable facility in seizing with rapidity every beauty, every delicacy of thought, with the talent of communicating the impression of them, by adorning them with new charms. This is what strikes me in the *Physiomy* below, in the forehead, in the eye-brow, and especially in that poetic eye. The lower part of the face is not that of a profound philosopher, who pursues the slow and painful progress of analysis; but it denotes facility of apprehension, and exquisite taste.





R A Y N A L.

The head I now present, considered in a state of rest, and with regard to its contours only, must strike every one who does not seek to deceive himself; and all will agree with me in thinking that it is not an ordinary head. I shall not attempt to analyse such a character, nor to estimate it; but I think I can say without presumption as without flattery—that the line which, beginning at the bone of the left eye, and passing over the crown of the head, terminates toward the middle of the ear—indicates alone, and abstracted from all the rest, a thinker endowed with the spirit of analysis and detail, who goes to the bottom of his subject, and does not easily yield to the opinion of another. The same expression is to be found in the contour of the eye and of the ear, and—without there being for that effect occasion for movement, or power of motion—in the contour of the nose and of the upper lip, and in the line which the lips form as they close.

The signs I have just observed announce facility in rapidly seizing a great number of objects, and the talent of re-producing what was before seen, under a new form, and in a different order: Intelligence and firmness of character reside chiefly in the hind-head. I forbear to mention several original qualities, not so easily to be discovered.



ABBE RAYNAL



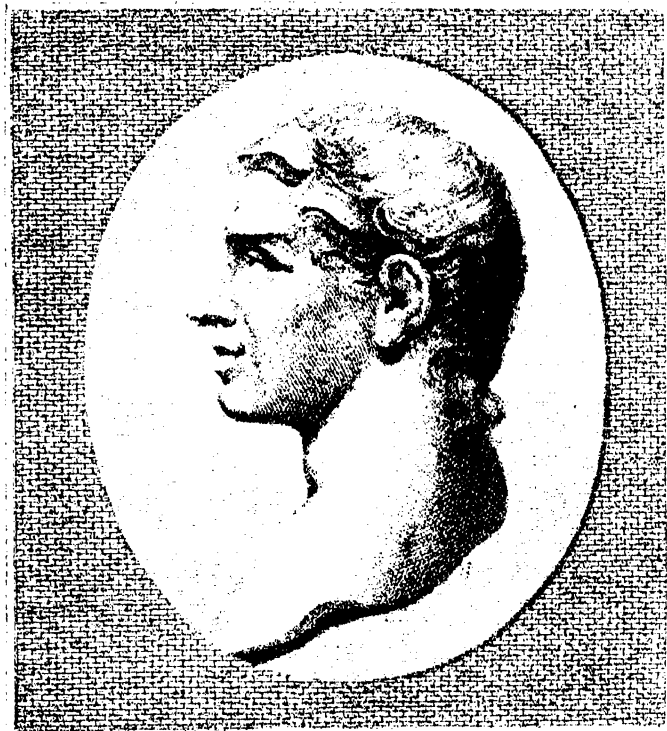
Take the outline from *a* above the bone of the eye to *c* on the hind-head—it will be sufficient alone to determine positively enough the principal character of the mind. An ordinary Physionomist will pronounce of what that head is capable or incapable, as soon as he has seen the very remarkable section of the profile which is between *a* and *b*; a good Observer will decide it by that which is between *e* and *d*; and finally, the real Connoisseur will need no more, to settle his judgement, than the space between *a* and *c*.



Persevering application, indefatigable patience in labour and research—a character firm, determined, untractable, and which will not easily suffer itself to be imposed on—obstinacy in the pursuit of what has once been undertaken—capacity without genius, sagacity without depth—activity without much enterprize—fidelity without tenderness—goodness without warmth. With the slightest knowledge of mankind, you will find these traits in the annexed profile, inanimate as it is.



Here, how much more depth, elevation and taste!—much less harshness too—much more sensibility, warmth and delicacy. Every thing is more prominent, more firm—and yet milder. The contour of this forehead alone, the top of which is more arched than that of the preceding profile, denotes a mind more delicate, more flexible. The tip of the nose, to which, for the most part, too little attention is paid, though it be very significant—the angle formed by the under line of the nose with the upper lip—every thing expresses a higher degree of delicacy, profundity and elevation.



## THE FOUR TEMPERAMENTS.

Can it be necessary to comment on the print before us? Nothing is more common than to judge of temperament from motion and colour—nothing more uncommon than to form a judgement of it from the shape, from the contour of the solid parts, or of the moveable parts in a state of rest. Every body is agreed that the temperaments are distinguishable by colour and motion—and no person, without contradicting internal feeling, dare deny, on looking at this print, that they are as easily distinguishable, as certainly, perhaps still more so, by the form, by the contour of the solid or immoveable parts.

The characters of each temperament may undoubtedly be infinitely varied, and I mean not to affirm that they *must* be always the same; but it is at least certain, that in these four profiles, the form of the face, the outlines and the features considered in a state of rest, alone demonstrate the characteristic difference of the temperaments, and make it to be felt. The subject will be resumed in another place.

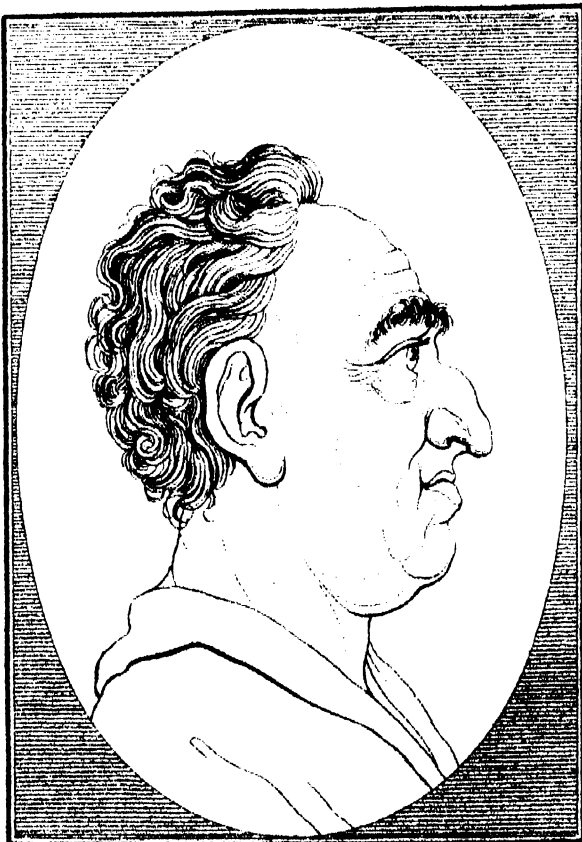
1. *Sanguine*



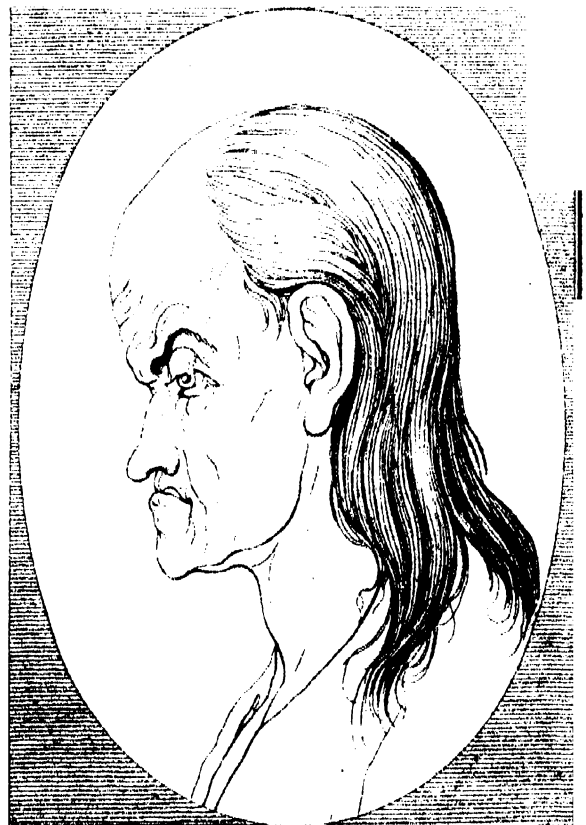
2. *Phlegmatic*



3. *Choleric*



4. *Melancholy*









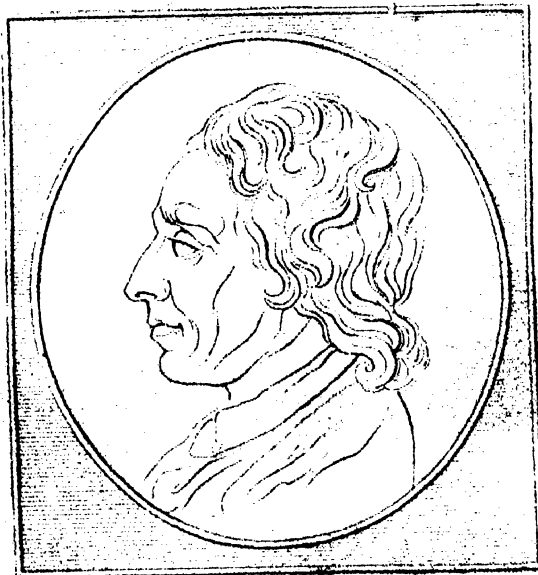


Chodowiecki del.

LOCKE.

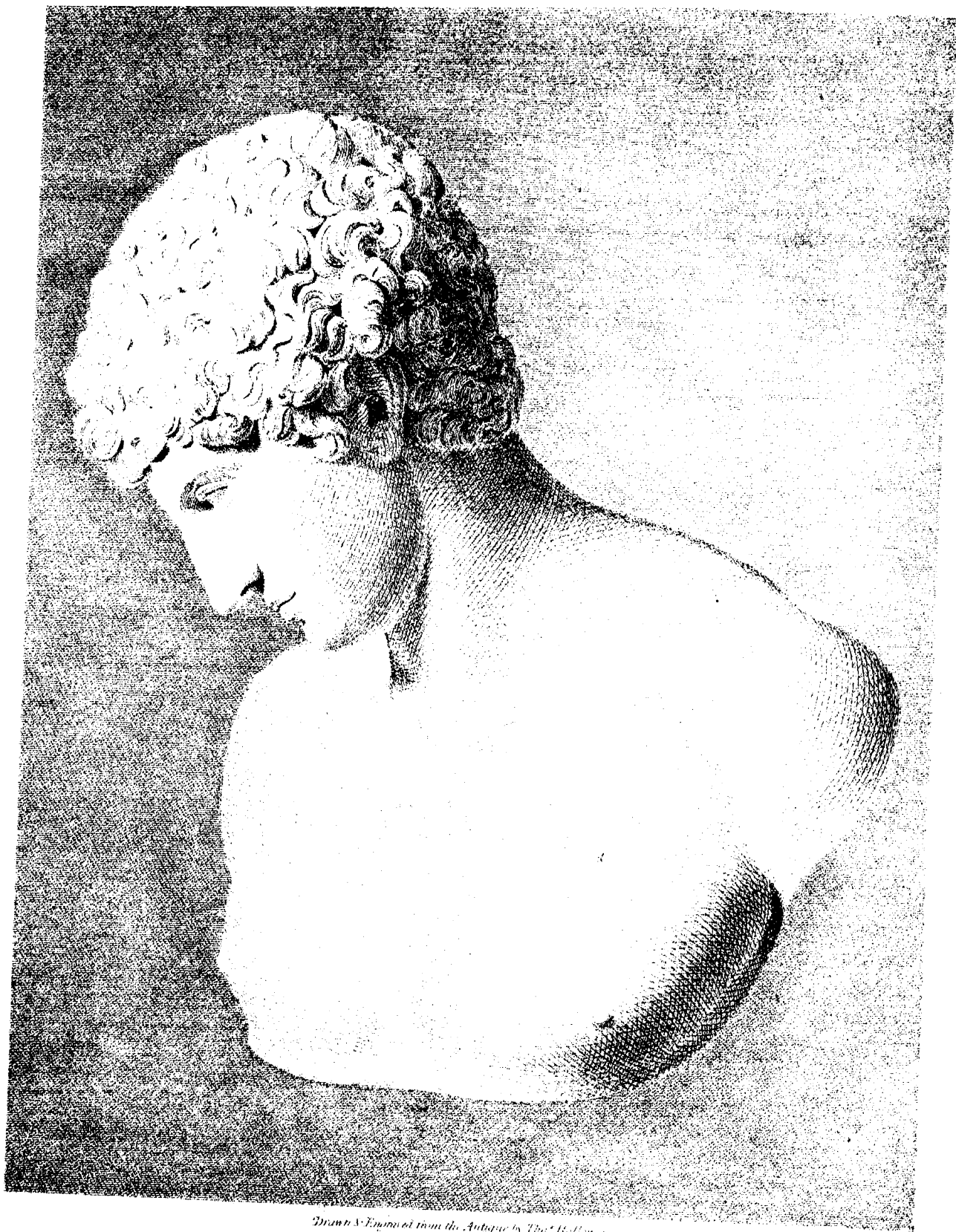
## L O C K E.

I here present to my Readers a very indifferent copy taken from a bust of Locke, and drawn in four different situations. It looks as if pains had been taken to banish from these portraits, especially from the 4th, the spirit of the English Philosopher: but whether they have a resemblance or not, I maintain that, even in these defective copies of a very middling bust, you may still find the essential and fundamental character of Locke's face. The outline of No. 2. is not that of an ordinary man, incapable of reflection—and still less the contour of No. 1.—Examine in the two first heads the forehead and the nose—then the contour of No. 1. from the tip of the nose down to the neck; that alone will appear decisive in the eyes of an Observer, who is ever so little a Physiognomist. In face 4th the partition line of the mouth, considered even in a state of perfect rest, supposes a great deal of sense. The same line presents the same expression in No. 3, and still more distinctly. The form of the head in 1. and 2. is very advantageous. Finally, you discover, even in the caricature I present at the bottom of the page, the traces of a superior mind.



## ANTINOUS.

Whoever was the original represented by this head copied from a well-known ancient bust—we stop before it with a sentiment of respect and love—and the soul of the calm Observer is penetrated with a delicious tenderness.—It is not only the pensive, tranquil, affectionate air, the inexpressible charm spread over that face, which seizes and attracts us: it is, particularly, that smooth and serene forehead, broad and short, firm and distended; it is the happy form of the eyebrows, which are so beautifully marked; it is the exact degree to which the eyes are sunk, and that arch of the eyelids, neither too much distended nor too relaxed—it is, above all, that nose, the design of which is so perfect—it is the elegant contour of the line which the lips form as they close—it is that finely rounded chin—it is the form of the neck and shoulders—it is the proportion, the harmony of all the features:—In a word, both the combination, and every part taken separately, present to us a man not to be paralleled—the inhabitant of a better world—a Demi-God.



*Drawn & Engraved from the Antique by Tho: Hudson*

**ANTINUS.**









# JULIUS CÆSAR

## JULIUS CESAR (AFTER RUBENS).

Whether this portrait of Cesar be like the original or not, it is certain that every reasonable man, unless he formally contradict his internal feeling, will acknowledge in the form of that face, in the contour of the parts, and the relation which they have to one another—the superior man, the man born to rule the Universe. The outline of the forehead alone, from the point of the hair down to the angle above the left eye—that eminence which is in the middle of the forehead, and which terminates almost in a point—and, without mentioning the ear and the neck—that nose considered separately, then in its connection with the forehead—do they not announce more courage, resolution, and natural dignity, than are to be found in ten thousand other faces, even among those that are above the common? Abbé Raynal, for example, certainly has not an ordinary face—but how different is it from this as to form! To consider them both only as busts, and abstractedly from the mien and moveable features, it may be affirmed that, without a miracle, their souls could not operate after the same manner, in forms so different.

## JULIUS CESAR.

Is it possible to call in question if the Cesar before us be more sage, more gentle than the former? if that be not more the General, this more the Statesman? if the one does not announce more heroism, the other more maturity and wisdom?—and are not these distinctions sufficiently manifested by the outlines, that is, by the solid parts?

The exterior contour from the point of the nose to the under lip--- is alone the infallible mark of consummate wisdom.—What a contrast does it form with the nostril, the incorrect drawing of which is not so much as finished! This ear is much weaker, much more feminine than that of the other portrait.

Here we behold the favourite of fortune arrived at the pinnacle of glory—There, the man of intrepidity braving the storms of fate. The profile below possesses the middle station between these two extremes.





## JULIUS CÆSAR.

*On the Authority of Mr. Lavater, the Editor has affixed the name of Julius Cæsar to this Bust, though in his own opinion, which is confirmed by that of several Connoisseurs, whom he has consulted it was an Augustus.*







**HEIDEGGER**

HEIDEGGER

( IN PROFILE. )

If, after having shewn by simple outlines, silhouettes, and profiles of every kind, by busts and portraits in front, that the signification of the human face is totally independent of the play of features, of motions and looks, we should draw a confirmation of this truth from portraits, taken after the death of the persons they represent\*, we shall have gone through, I think, every kind of proof which establishes it.

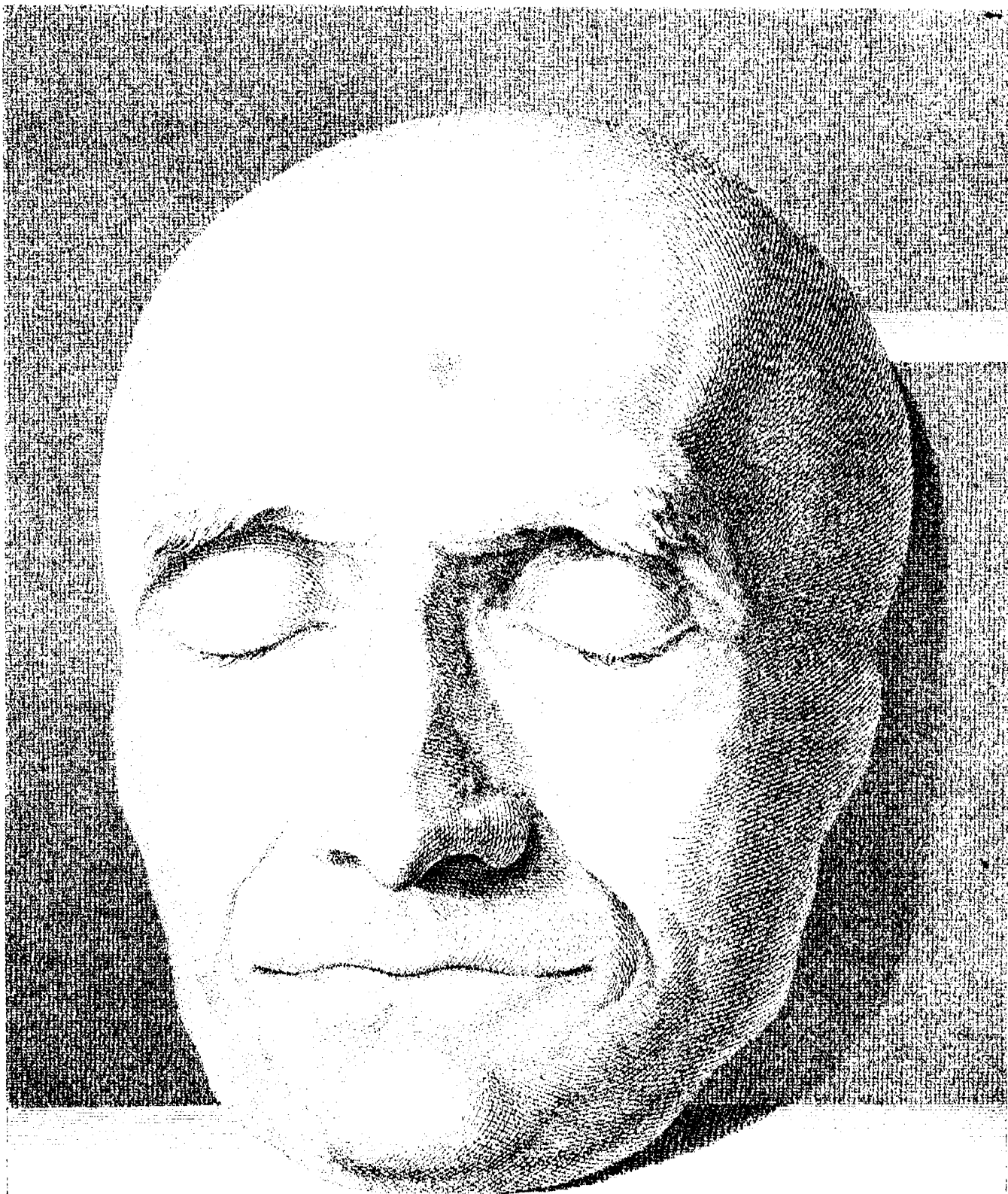
Here is a tolerably exact profile of a man who, in the opinion of all who knew him, was endowed with superior talents, with a mind luminous and profound, full of sagacity in research, active, laborious, and one who pursued his object with unwearied perseverance.—How little of his Physiognomy is left us! the forehead particularly being almost entirely concealed: but that little which is left, how significant it is! For my own part, it is enough for me to have seen the angle formed by the jaw-bone from the ear to the chin, to discover a mind acute, profound and enterprising. It is out of doubt, that the outline from the eyebrow down to the chin, indicates less the genius of a Poet than the talents of a Politician; that it supposes more solidity than imagination; greater depth and firmness, than sensibility and warmth.

\* We shall resume this in a separate Fragment.



‘Every thing depends upon the eyes, the look, the smile of the mouth, the motion of the muscles—the rest signifies nothing.’ How often has this assertion been repeated! and how often will it be repeated again—and that, because it contains in effect something that is true, and which we are not disposed to dispute. An error subsists and continues no longer than it is blended with truth. A counterfeit guinea never will have currency, unless it have the appearance of a good one; that is, unless the copper of which it is composed have a considerable proportion of gold mixed with it. The quantity of truth, in the assertion which I have quoted, is reduced to this: ‘Looks have a language—the motion of the mouth has a real and a very diversified signification—the transitory movement of a single muscle may be infinitely expressive.’—A man must be destitute of common sense to deny it; but this truth destroys not another of equal authority, as in general there is no one truth whatever in contradiction with another truth. That the proposition under discussion does not contain an exclusive truth, is demonstrated by the numerous examples already produced; and more evidently still, in my opinion, by this mask of a Sage now under review.—Here every thing is at rest, every thing sleeps—no look, no motion of the lips.—Yet who durst affirm, after having examined it: ‘that mute face says nothing!—except the animated eye and its look, except the motion of the muscles, there are no features whose signification is decisive?’ Does not Wisdom repose on these eyebrows, and do they not seem to cover with their shade a respectable depth of thought? Could a forehead arched like this be the common feat of an ordinary and of a superior mind? Does that closed eye say nothing? The contour of the nose, and the line which divides the mouth, and that muscle hollowed into a dimple between the mouth and the nose—in a word, the harmony which reigns in the combination of all these features, have they no longer any expression?—I do not believe there is a man endowed with common sense, who could answer in the negative to these questions.

The same face reduced, but drawn more correctly, confirms what I have just advanced. You do not find in it the same degree of delicacy, but



*W. H. H. H.*

*W. H. H. H.*



but more firmness and force. The former seems to possess more shrewdness; in this there is more truth, energy and wisdom.

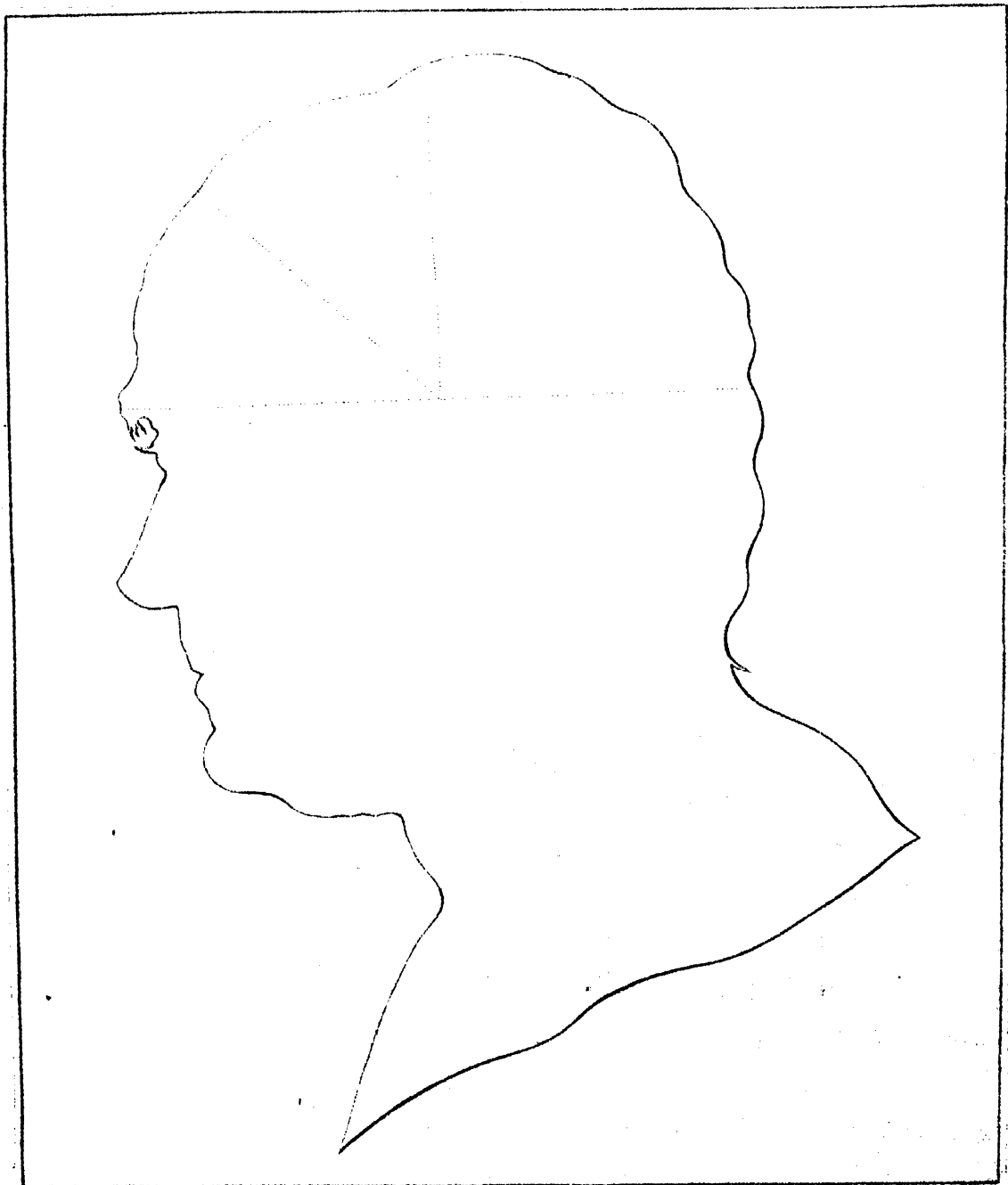


In order to confirm as much as possible the last examples quoted, I add the profile of the same face, drawn with more accuracy than the preceding portraits. The Phyzionomist will dwell upon it in preference, though of all the outlines of the face it presents but one, and that one absolutely destitute of life and action. From the summit of the head to the neck—before and behind—every thing is expressive, every thing speaks an uniform language; every thing indicates a wisdom exquisite and profound—a man almost incomparable, who lays his plans with calmness, and who in the execution is not to be discouraged, hurried, or led astray—a man full of intelligence, energy, activity, and whose presence alone extorts from you this acknowledgment: ‘He is my superior.’

## REMARKS ON A

‘riör.’—That arched forehead, that prominent bone of the eye, that advancing eyebrow—that sinking above the eye—the form of that eyeball—that outline of the nose—that projecting chin—the heights and cavities of the hind head—all bear the same impress, and retrace it to every eye.

Observe once more, that a slight curve in the outline of the upper lip gives it a form foreign to the rest of the face, and weakens the expression of it. But above all things observe the proportion of the dotted lines.



You are now sensible, my candid Adversary, yes, I am sure of it, you are sensible, that independent of muscular motion, of the expression of looks, of the colour of the face, of gesture, of attitude and language, there is a Physiognomy of the solid parts, of the outlines; a Physiognomy that is the Judge of talents, which could read upon the face of a person asleep, or upon the face of one dead, all that it could read upon the countenance of the same person living or awake. To refute you completely, why can I not present here your own image in a state of sleep! Yes, I appeal with confidence to your own face; for to establish my principle, it were sufficient to run the finger over the contour of your forehead, from the crown down to the extremity of the bone above the eye. I have not the happiness of knowing you, I have never seen your portrait or your silhouette; yet I am persuaded that a simple silhouette of your profile, or of three quarters of your face, would prove to every attentive Observer, without any other demonstration, ‘that the signs of talent and genius are marked ‘in the solid parts of the face.’

I shall make it appear, in speaking of the ‘lines of the Physiognomy,’ that it is possible to determine mathematically by the simple outline of the skull, the proportion of intellectual faculty, or at least the relative degrees of capacity and talent. Were I an adept in Mathematics, were I as much a master in that science as our Author—it would be easy for me to compose a table of proportion, which might serve as a standard for estimating the faculties of all the skulls in which were to be found dimensions and contours similar to those whose design I should produce. I am not yet in a condition to execute such an undertaking, but I have the fullest conviction, that a mathematician must succeed in it. Some of my Readers will perhaps consider this assertion as bordering on extravagance. However that be, the propensity which directs my researches after truth, obliges me to advance a step farther, and affirm: ‘that by forming a right angle with a per-

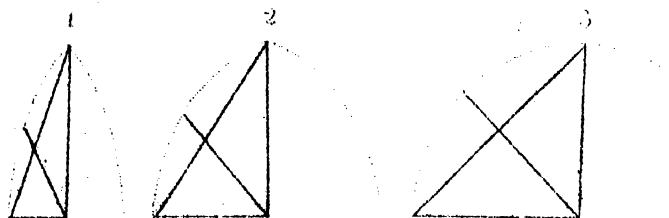
‘pendicular let fall from the top of the head, at the point where it  
 ‘meets a horizontal drawn from the forehead taken in profile, and  
 ‘by comparing the length of the horizontal line with the perpendi-  
 ‘cular, and their proportion to the diagonal, it is possible to know in  
 ‘general the capacity of the forehead, by the relation which these  
 ‘lines have to one another.’ And by dint of repeated essays one  
 might arrive at something more precise, more determinate, more con-  
 vincing. . In the intervals of my application to this Work, I employ  
 myself in the invention of a machine, by means of which we shall be  
 able, even without the help of filhouettes, to take the form of every  
 forehead, to determine with sufficient accuracy the degree of its capa-  
 city, and especially to find the relation which exists between the fun-  
 damental line and the profile of the forehead. With the help of such  
 a machine we may soon expect a table of proportion for all the facul-  
 ties of the mind; the use of this table will become general; and after  
 that, there will no longer be any doubt, ‘that talents have signs clear-  
 ‘ly marked, in the solid parts of the body.’

Ye Friends of truth, what more can I do than pursue research  
 upon research, rise from experiment to experiment? Animated  
 with an ardent zeal for truth, for religion, for the glory of God  
 manifested in Man, whom he has created after his image, permit  
 me to entreat you to examine for yourselves. Be assured, that  
 volumes of jests are overbalanced by one page, by a single line  
 which gives an account of one experiment, of one well attested  
 fact; and despise the presumption of those pretended Wits, who,  
 without deigning to make trial for themselves, refuse to examine  
 the experiments made by others, and satisfy themselves with tell-  
 ing us in a tone of contempt, ‘the thing cannot be;’ which amounts  
 to saying: ‘a thing that exists, is impossible.’

Try, and you will presently find, I am confident of being in the  
 right, ‘that the forehead of an Idiot, born such, differs essentially

‘in

‘ in all its contours from the head of a Man of Genius acknow-  
 ‘ ledged as such.’ Make trial, and you will always find; ‘ that a  
 ‘ forehead whose fundamental line is two thirds shorter than its per-  
 ‘ pendicular height, is decidedly that of an Idiot. The shorter and  
 ‘ more disproportioned this line is to the perpendicular height of the  
 ‘ forehead, the more it marks stupidity: on the contrary, the longer  
 ‘ the horizontal line is, and the more proportioned to its diagonal,  
 ‘ the more the forehead which it characterizes, announces capacity  
 ‘ and intelligence. Apply the right angle of a quadrant to the right  
 ‘ angle of the forehead, as we have described it: the more that the  
 ‘ radii—those, for example, between which there is a distance of ten  
 ‘ degrees—the more, I say, the radii contract in an unequal propor-  
 ‘ tion, the more stupid that person is—And on the other hand, the  
 ‘ nearer relation these radii have to each other, the more wisdom they  
 ‘ indicate. When the arch of the forehead, and especially the hori-  
 ‘ zontal radius, exceeds the arch of the quadrant, you may be assured  
 ‘ that the intellectual faculties are essentially different from what they  
 ‘ would be, if that arch of the forehead were parallel, or, finally,  
 ‘ if it were not parallel with the arch of the quadrant.’



These figures may in some measure explain my idea. A forehead which should have the form of No. 3. would announce much more wisdom



wisdom than that which had the proportions of No. 2. and this would be far superior to the forehead which approached the form of No. 1.; for, with such a forehead, one must have been born an Idiot.

We have every day before our eyes a very striking proof of the truth of these observations—it is the form of the scull in Infants, which changes in proportion as their intellectual faculties increase, or rather unfold themselves; a form which varies no more after the faculties are completely unfolded.

I know that this is not *declamation*—(a word brought into fashion in an age when a taste for research has disappeared, and which serves to depress all truth that has not the good fortune to please)—I know that this is not declamation, but so many *truths* which are deduced from observations which I have made, and which are the basis of all my Physiognomical decisions.

Once for all, I will not give myself the trouble to refute the objections which may be made to these observations, unless they be founded on other observations more exact than mine, and I shall consider every thing that is opposed to them as mere *declamation*: for that name deserves to be affixed to an ostentatious parade of words which convey no information; but to propose with warmth truths founded in experience, is not what is usually denominated to declaim. Nor do I apprehend that unjust reproach from you, ye friends of truth, for whom I write. You see it, the question I am discussing is not a matter of indifference; and indeed no truth is so, however unimportant it may appear. Is not that which we are examining worthy of all our attention, seeing it has for its object the Head of Man, and nothing on earth can interest us more—seeing we aim at determining the faculties of Man, and to us no determination is of more importance—seeing our attempt is to discover the traces of Divine Wisdom in the master-piece of Creation? Are phlegm and indifference compatible

patible with a study so sublime? This study must be dear to me, if it conduct to Truth—I know it does conduct to this; and to be assured of it, you have only to repeat my experiments.

Take your compasses then, ye lovers of mathematical truth, and measure, according to my method, or according to any other method you think proper to adopt, measure the heads to which genius is usually ascribed, and heads generally acknowledged to be weak. I must not dwell longer on a subject which I reserve for elucidation in a separate Work; but I thought myself obliged to speak of it here in a cursory manner. Whoever will apply with zeal to the pursuit of Truth, shall find it, and glorify that God who has established order and harmonious relation among all the works of his hands,  
*πάντα γέωμετροῦντα Θεόν.*

\* \* \* \*

‘ To filhouettes chosen from among thinking heads (continues our Author) should be added some chosen from among stupid heads and ‘idiots.’—We have done it, and shall do it again)——‘ A man of letters, whose education has been regularly attended to, ought not to be placed in opposition to a mere rustic.’ Why? I beseech you. I advance, in direct contradiction, that it is precisely by contrasts of every kind that we arrive at accurate knowledge.

Men of letters,’ you say, ‘ whose education has been attended to.’ Is it education, supposing it ever so good, which could arch the scull of a Negro, and render it like that of the Philosopher who calculates the motion of the stars? We speak only of the solid parts; and what have they to do with the education of those who are ‘ born with genius,’ or that of ‘idiots by birth?’ of men of genius and changelings who continue such all their lives?—(I set aside extraordinary accidents)—This, I think, is what ought to be put in contrast, and what I have contrasted; and after that it might be necessary to make

a careful choice among the first, since every thinking head is in some measure a chosen head; whereas you may take by chance the village rustics, the heads that do not think. However, let a number of Idiots be picked out, let us see them, let us compare them both as to the face and the outlines—only taking care, as I have so frequently repeated, to distinguish accurately the solid parts formed by Nature, from the soft and moveable parts which an accident, sickness, a reverse of fortune, an unhappy passion may have disfigured; to distinguish what they were formerly from what they are at present; to distinguish idiots by birth from those who have been reduced to that state.

‘Bedlam,’ says our Author, ‘is inhabited by persons who would inspire respect, if you did not see them all at once immoveable, and as it were petrified, or else raising parallel eyes to heaven to smile at the stars, or listening to the concerts of celestial spirits, &c.’ It is to the conformation, then, of the solid parts that the respect with which they still inspire us is to be ascribed; they were not fools then as they proceeded from the hands of Nature, and it was by accident they became so different from what they once were. We shall afterwards produce examples of it, and indeed we have quoted some already. But must we deduce from it, with our Author, the following consequence? ‘Physiognomy is exceedingly deceitful.’ How! deceitful, when it traces the primitive dispositions and faculties?—for this is the case of those mad persons whose faces still retain features which ‘inspire respect.’—Physiognomy fallacious, when it marks a state ‘foreign’ to the mind, madness that is ‘only accidental?’ One is frequently tempted to say, that the Author has a mind to joke: I could almost believe it, after all the contradictions which escape him, or else I must suppose that we do not understand each other. Let him shew me a resemblance between idiots by birth, and persons endowed by

by Nature with superior genius; let him shew me, if he can, a changing born such, and not reduced to that state by some extraordinary accident, whose face resembles that of Newton, or his own!

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Let us examine a few more passages.

‘ Our senses perceive surfaces only, and from thence we deduce all our consequences: this is a poor resource for the Science of Physiognomies; and it can procure us nothing very satisfactory, unless it has recourse to more accurate determinations: the knowledge which we think we acquire by surfaces, is precisely what leads us into error, and sometimes leaves us in total ignorance.’

But seeing we are reduced by the nature of our existence to read ‘ surfaces’ only, and that, in a world from which miracles are excluded, they must necessarily have a determinate relation to the interior of which they are the bounds, why excite suspicion against the information we receive in this way? for if they must appear in a suspicious light, it would follow that all human knowledge, all investigation, all discovery, all experiment, are unworthy of any confidence. Do dissections themselves present any thing but new surfaces? Almost all the truths we know refer to surfaces: it is not then by ‘ studying’ them that we run the risque of falling into error, since without them there is no truth discoverable by us—it is rather by ‘ not studying them,’ or, which comes to the same thing, ‘ by studying them improperly.’

A ball no larger than a pea, thrown into the Mediterranean, ‘ causes on the surface of the water an agitation which makes itself felt as far as the coast of China.’ If one of us should pretend to trace the effect of the falling of that ball, he would undoubtedly deceive himself; but in that case, whence would the error proceed? Not from our being incapable of reading *except* on surfaces, but rather from our incapacity of reading them distinctly.

‘ The

‘The knowledge acquired from surfaces is a wretched resource for ‘Phyfiognomy,’ says our Author, ‘and it must have recourse to more ‘accurate determinations.’ And is not this what we are attempting to give in every page? If good Observers have reason to believe that we are in an error, we desire them to refute us; but it must be by opposing facts to the facts we produce. Our Author supposes somewhere, ‘that the interior is expressed in the exterior’—He seems then to admit the possibility of the thing: and if he admit it, the surface surely presents characters of the interior; and there is then a Phyfiognomy of the solid parts.

‘But if the exterior bear the impress of the interior, does it follow that this impression must be visible to us?’

Can this be the language of a Philosopher?

What we see is visible to us, whether the object be there on purpose to be seen, or not. The grand question always will be: ‘Do ‘we in effect see it?’ No person, I think, can have any doubt about it—and the Author himself has proved by his Dissertation, and by other productions of his pen, that it depends only on himself to see when he *will*. What would become of Philosophy and the Philosopher, if, upon every truth we discover, or upon every new relation we perceive in it, we were to be stopped short with such a question as this: ‘Were they designed to be perceived by us?’

What would be the reply of our Author, happy as he is in flashes of wit, to one, who, in order to excite suspicion against astronomical knowledge, or turn it into ridicule, should ask him: ‘If the stars, on the supposition of their being a manifestation of ‘the invisible Wisdom of God, were placed in the firmament to ‘be contemplated by us?’

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‘ Is it not possible, that certain indications and effects which we are  
 ‘ not looking for, may conceal or disguise those which we are in quest  
 ‘ of?’ But the indications we look for are, however, visible and distin-  
 guishable; are, however, the result of causes: therefore they are effects,  
 and consequently Physiognomical expression. The Philosopher is an  
 Observer: he observes what is, whether he looked for it no. He sees,  
 and is under the necessity of seeing what is before his eyes. The ob-  
 ject there presented to him is the image of what he could not other-  
 wise perceive: what is visible to him, cannot deceive but by being  
*seen imperfectly*. There is an end to all Science, were we to conduct  
 ourselves by such reasoning as this: ‘ The indications and effects  
 ‘ which we sought not, may conceal or disguise those which we  
 ‘ seek; therefore you must not seek for indications nor effects.’ I  
 can hardly imagine, that a scholar so distinguished as our Author  
 would wish to sacrifice all other human Sciences to his hatred for  
 Physiognomy. It is undoubtedly possible, even easy, for the Physio-  
 nomist to be mistaken. This is an additional reason for acting with  
 prudence, for observing attentively what is, for adhering to present  
 objects alone, without addition or retrenchment. But to attempt,  
 under any pretence whatever, to divert us from seeing and observ-  
 ing; to employ ridicule or invective against us, would be the most  
 absurd species of fanaticism, and a strange abuse of wit, in a Philoso-  
 pher who is a sworn enemy to all fanaticism. Once more, I am  
 persuaded that a serious attack was not the intention of my Adver-  
 sary.

\* \* \* \* \*

‘ If our bodies unfolded themselves in an ethereal atmosphere, if  
 ‘ they received their modifications only from the emotions of the  
 ‘ soul, without being under the influence of any external force,  
 ‘ the predominant passion and the leading talent would produce,  
 ‘ I admit, a difference in the forms of the face, according to the  
 . VOL. I. 4 C ‘ different

‘ different degrees and mixtures of the faculties; just as different salts  
 ‘ crystallize in different forms, if nothing prevent their adhesion.  
 ‘ But, does our body depend wholly on the soul? or, rather, Is it  
 ‘ not subjected to various Powers, each of which prescribes to it laws  
 ‘ which are frequently contradictory, and to which nevertheless it is  
 ‘ obliged to submit? Thus, all minerals have a form peculiar to them-  
 ‘ selves, so long as they remain in their primitive state; but the acci-  
 ‘ dents to which they are exposed, and the irregularities which result  
 ‘ from their being blended, frequently deceive the most expert Con-  
 ‘ noisseur who attempts to class them according to their apparent  
 ‘ form.’

But how is it possible to compare salts and minerals with an organic body animated by an internal vital principle? What, compare a grain of salt, which the thousandth part of a drop of water dissolves in a twinkling, with a scull, which for years, nay for ages, resists every injury of the air, and other external impressions without number? Does not Philosophy blush at a parallel so strange? Not only the scull and organs of man, not only animals, but even plants, which have no inward resistance, nor any of those secret springs which act in man, never change their form, though continually exposed to the various impressions of air and light. While their organization subsists, they are scarcely to be confounded or concealed by the most extraordinary accidents.

‘ Our body thus maintains a middle station between the soul and  
 ‘ other surrounding objects; it is a mirror which represents the effects  
 ‘ of both’—(charmingly expressed!)—‘ it reflects not only our pro-  
 ‘ pensties and our faculties, but bears also the impress of the cli-  
 ‘ mate in which we have lived, of the manner of life to which  
 ‘ we have been accustomed, of the diseases, of the reverses we have  
 ‘ endured, reverses not always the effect of wrong propensities, but  
 ‘ of an unaccountable concurrence of circumstances, to the influ-  
 ‘ ence

‘ence of which duty itself sometimes exposes us.’ Who wishes, who dares to deny it? But must the one prevent the other? This is precisely the point in dispute. Is it not asserted by the Author himself: ‘that the body is a mirror in which may be traced the effects of the mind, and of external causes?’ The impression made by reverse of fortune is not then the only one of which it is susceptible; and why might not energy of mind, or the want of energy, be read in it, as distinctly? Is it not (supposing the Author to speak seriously), is it not mere chicane to place in opposition two things, which, by his own confession, reproduce their own image in the body as in a mirror? Will an Observer so acute, so enlightened as our Author, venture seriously to maintain: ‘that usually, through a reverse of fortune, a rounded forehead assumes a cylindrical form? an oval forehead becomes square? a prominent chin sinks?’ Who is capable of believing, who has the hardiness soberly to assert, ‘that reverse of fortune changed the form of the face of a Charles XII. of a Henry IV. of a Charles V.?’ And if ever men underwent a reverse of fortune, did not they? Will any one dare to affirm (I speak of the solid parts, and not of wounds or scars), will any one dare to affirm, ‘that after their misfortunes the form of their face announced another character?’ And what answer ought to be given to the Philosopher who should assert: ‘that the bone of the nose of Charles XII. lost all its energy at Bender; that its convexity visibly disappeared, and that it assumed a pointed form, the usual indication of a timid and effeminate character?’ Nature acts internally upon the bones; accidents and suffering operate upon the nerves, the flesh, and the skin; and if the bones be attacked by an accident, the physical change resulting from it is sufficiently marked, and makes itself distinguished. Misfortunes of this sort are more or less grievous: if they be slight, Nature repairs them; if not, the cause is too visible to permit the Physionomist to confound them with natural traits. I



say the *Physionomist*; but I bestow this title only on the impartial Observer: he alone has a right to pronounce *Physiognomical* decisions; he alone—and not the Wit, who takes upon him to deny truths confirmed by experience.

‘Must I always impute to the Artist the faults I discover in a figure of wax? May it not have been handled too roughly, or too much exposed to the rays of the Sun?’

Supposing a waxen figure injured by a rude and careless hand, supposing it mutilated, or that it has suffered by the heat of the sun or the fire, it will be easy nevertheless to distinguish in it the original work of the master. This instance absolutely makes against our Author; for if what is accidental attract notice in a substance so soft as wax, we shall distinguish it with much greater ease in an organic body whose sketch is formed of such solid materials as bone. In a statue—(this emblem, I apprehend, had been much juster than that of a waxen figure)—you will presently distinguish, if you be ever so little a Connoisseur, where it has been maimed, what has been added or supplied to make up a deficiency; and wherefore should not these distinctions be altogether as perceptible in man? Why should not his primitive form appear through the accidents it has sustained, while the beauty of a statue which has been finely executed may still be traced in its fragments?

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‘Does the soul fill the body as an elastic fluid, which always assumes the form of the containing vessel? And on the supposition that a flat nose announces malice, will it follow, that a man must become malicious, should his nose be flattened by accident?’

Whether I answer Yes or No to this question, the Critic will gain nothing by it.

If it be said, that in effect the soul does fill the body, as an elastic fluid which takes the form of the vessel, will it be thence concluded,

concluded, that the person whose nose has been flattened by an accident, has lost the degree of internal elasticity which formerly rendered that feature prominent?

If it be asserted, on the contrary, that comparisons of this sort serve only to elucidate certain particular cases, without leading to any general conclusion, shall we be much farther advanced?

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We agree with our Author in considering it as 'extravagant to maintain that the most lovely mind always inhabits the most beautiful body, and the most vicious mind, the most hideous body.' It is inconceivable, after the explanations on this subject contained in the preceding pages, how it was possible to impute to us such an assertion. We only affirm: That there is a proportion, a beauty of person which announces more virtue, magnanimity and heroism, than another form which is vulgar and more imperfect. We only affirm, with the Author, 'that Virtue embellishes, and Vice deforms;' and we are perfectly convinced, that there is no human form, however homely, in which Honour may not reside; and that Vice may be the inhabitant of the most beautiful.

We shall be somewhat more difficult with regard to the following passage: 'Language is very poor in Physiognomical observations; had there been good ones, different nations surely would not have failed to deposit them in their Philosophical Archives. The *nose* occurs in a multitude of proverbial or metaphorical expressions, but always in a Pathognomic sense, and to denote transient actions; never in a Physiognomical sense, nor as the mark of a permanent character, or of an habitual disposition.' Yet the Ancients said, *Homo obesæ, obtusæ, naris*; but had they never used the phrase, it would have been of little importance, since it can be proved *a posteriore*, that the nose has a Physiognomical character proper to itself.

I am not learned enough to oppose to our Author passages taken from Homer, Sueton, Martial, and a hundred others; but it is not necessary. A truth is not less truth, whether the Ancients knew it or not. The mere Scholar refers every thing to their authority: the true Philosopher sees with his own eyes; he knows that every age has been distinguished by new discoveries, and that in every age the new discoveries unknown to the Ancients have been opposed and decried.

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‘I do not ask,’ says the Author, ‘what man might have been; I wish to know what he is.’ For my part, I wish to know both the one and the other, if it be possible. There is a species of profligates who may be compared to valuable pictures incrusted with varnish. You consider these pictures as unworthy of attention; but were a Connoisseur to hint, ‘that they have real merit, that it is possible to restore them to their first state, because the colours are so good as to defy the varnish, and that, in carefully removing it, you run no risque of effacing the groundwork’—would this intimation appear to you a matter of indifference?

You observe attentively the slightest variations of the polar star, you spend whole days in calculation, in order to discover in how many ages it will attain its nearest possible approximation to the pole—I am far from despising this employment.

But is it possible for you to dispute the importance of an object which is highly interesting to Fathers, Mothers, Instructors, Friends, Statesmen? Is it a matter of indifference to know what a man might have become, or what may still be made of him? what must necessarily be expected of such a youth educated and formed in such a manner?

There is a species of madmen who may be compared to a good watch, whose dial-plate is deranged.

But

But if your watch be in this condition, you will, on your principles, pay no attention to its intrinsic goodness. You will not mind a skilful Watchmaker who may tell you: ‘The work of your watch was excellent, and I still regard it as a master-piece. All that is necessary is to have it cleaned, to wind it up regularly, to rectify a few teeth which are bent; and it will be a hundred times more valuable than that other watch ornamented with diamonds, which may perhaps go tolerably for a month or two, but will stop afterwards.’

You will always entertain the idea, That it is of little importance to know what might have happened, and it satisfies you to know no more about your watch but its present state.—You permit a concealed treasure to remain unemployed, which has in truth produced nothing hitherto, but which promises you in future the greatest emolument, and satisfy yourself with the moderate revenue of a much more inconsiderable fund.

You judge of a tree by the produce of a single year, nay perhaps from fruit hurried to maturity by art, without troubling yourself about its natural quality. Yet it is possible, that with a little care it may yield fruit in abundance; different circumstances may have concurred to mar its fertility; a blighting wind has burnt up its leaves, a tempest has stript it of its fruit—and you never inquire whether the trunk be still sound?

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I feel myself fatigued; and so I fear is the Reader, especially if he be inclined to believe, as I am, ‘that the Author, in the gaiety of his heart, sometimes amuses himself at our expence.’

I must however take notice of two glaring contradictions more, which have escaped him. On the one hand he observes, and very justly, ‘that some Pathognomic signs frequently repeated, are not always totally effaced, and that they leave Physiognomical impressions. Hence that permanent foolish stare of silly people, who are enraptured

‘ tured with every thing, without comprehending what they admire:  
 ‘ hence those wrinkles of hypocrisy, and the furrows which it digs in  
 ‘ the cheeks; the wrinkles of obstinacy, and an infinite number of  
 ‘ others. Besides, the Pathognomic change which accompanies vice,  
 ‘ frequently becomes more sensible, and still more hideous, from the  
 ‘ diseases which it produces. In like manner also the Pathognomic  
 ‘ expression of benevolence, tenderness, candor, devotion, and of  
 ‘ every virtue in general, has an influence on what is physical, and  
 ‘ leaves traces which cannot escape the notice of the Admirer of moral  
 ‘ beauty. Such is the basis of the Physiognomy of Gellert, *the only*  
 ‘ *true one*, the only one that promises to virtue real advantages, and  
 ‘ which may be reduced to these two short sentences: “ Virtue embellishes,  
 ‘ Vice deforms.”

Thus the branches possess a virtue which the stock of the tree does not! Shall the fruit have a Physiognomy, and the tree itself none? Is it possible, then, that the smile of self-sufficiency should proceed immediately from a fund of humility—the air of stupidity from the stores of wisdom? The characteristic trait of hypocrisy is not, then, the result of an internal strength or weakness? and every external sign is then, in some sort, a varnish that is laid on? The Author will always direct our attention to the numerical figures on the watch, and says nothing of the properties of the watch itself. Take off the dial-plate, the hand will not for that cease to move: efface these Pathognomic traits—the art of dissimulation sometimes acquires the power of doing so—yet the propensity, or internal force which they indicate, shall not be destroyed by it. It is a downright contradiction, therefore, ‘ to admit traits which express stupidity, and to deny that stupidity has a character.’ It is like maintaining, ‘ that a single drop of  
 ‘ water is visible, but that the source, that the ocean is not.’

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Another contradiction. ‘ There is such a thing as Pathognomy; but it would be altogether as superfluous to reduce it to theory, as to compose an Art of Love. The expression resides chiefly in the motion of the muscles of the face, and in the look. The whole world comprehends this language; but to attempt to teach it, would be an enterprize similar to that of reckoning the sands on the sea-shore.’ And presently after the Author, with much ability, comments on the Pathognomic expression of twelve faces after Chodowiecki; and in these *theoretic* observations, how many are there which relate to Physiognomy!

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And now permit me, my respectable Adversary—but no, I no longer regard you as such, but as a Friend who has just submitted to the power of Truth—permit me to enrich this Work with some remarkable passages of your Dissertation, which I have not had an opportunity of dwelling upon, or which I have not quoted at full length.

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‘ If the judgement which we form from the Physiognomy be sometimes verified, it is because it is founded on the indications of actions or habits independent of Physiognomy and Pathognomy, and which it is impossible to mistake. The debauchee, for example, the miser, the beggar, &c. have their particular livery, by which you may know them as a soldier by his uniform. A single slip in point of language is sufficient sometimes to indicate a bad education; the form of our hat, the manner of putting it on, is frequently an intimation of the company we keep, and of the degree of our foppery.’ (And does the structure of the human body announce nothing of the talents and dispositions of the man?) ‘ Downright fools would sometimes not be discovered for what they are, if they did not act. Sometimes too the dress, the demeanor, the first address of a Stranger, the first quar-

‘ter of an hour of his conversation, tell us more of him than we are  
‘ever afterwards able to discover.’

‘The Physionomy of the most dangerous of mankind may appear  
‘to us incapable of being decyphered: every thing in it is concealed  
‘under a veil of melancholy, through which nothing can penetrate.  
‘To call this in question, one must have very little acquaintance with  
‘mankind. It is always very difficult to detect a villain, if his edu-  
‘cation has been attended to, if he be ambitious, and if he have for-  
‘merly kept good company.’

‘A frivolous, idle scoundrel, enslaved by the love of pleasure, does  
‘not carry upon his face’—(that is to say, not always)—‘the odious  
‘character of the mischief he does to society. And on the contrary,  
‘a man of merit, firm in the defence of his rights, and who knows to  
‘set a proper value on himself, frequently announces himself under  
‘an exterior which rouses distrust, especially if his mouth be with diffi-  
‘culty moulded into a smile.’

‘It is certain, notwithstanding the sophistical arguments which Sen-  
‘suality may oppose to this maxim, it is certain, that “without Virtue  
“there is no permanent beauty; and that she can adorn ugliness the  
“most disgusting with charms irresistible.” Such cases are undoubt-  
‘edly uncommon in both sexes; but it is not less uncommon to find  
‘in them candor in all its purity; modest deference without mean  
‘complaisance; universal benevolence that attempts not to force obli-  
‘gation upon you; the love of order unmixed with childish affecta-  
‘tion; neatness in dress without foppery;—and it is the combination  
‘of these qualities which produces charms irresistible.’ Never was  
any thing better observed, nor better expressed.

‘Vice, in like manner, deranges and disfigures the features when it  
‘lays hold of a flexible character, especially if already spoilt by bad  
‘education. The vicious man has not even the idea of what consti-  
‘tutes

‘tutes the expression of moral beauty in the face, or is totally unconcerned about the acquisition of it; he does not so much as aim at correcting the faults of his exterior.’

‘Who would not take pleasure in listening to the speech of one whose mouth is in unison with all the features of his face, and who has no apprehension that they will give him the lie? We listen to such a man with delight, whatever be the Science whose experiments and truths he announces. Supposing such a mouth to be that of a Physician, what confidence must it not inspire!’

‘Some one has said: “That an ugly woman, old and vicious, is the most hideous object in nature.” But it may likewise be said: That an aged matron, whose face still announces a mind gentle and pure, is one of the most respectable objects in the world. Age does not deform the face of one whose mind can bear to be seen without a mask. It only removes the false varnish which formerly concealed coquetry, caprice, and wickedness; and an impartial Observer would have perceived in the girl, the ugliness of a contemptible and decrepit hag. Did men always act from conviction, instead of putting their dearest interests to risk, happy marriages would be less rare than they are; and, according to the idea of Shakespear, the bond which ought to unite hearts would not so frequently strangle human happiness.’

This is the language of my own heart. I should have been happy, had I written my Essays under the eyes of such an Observer. What essential services might not Physiognomy expect, from a man who joins to the spirit of a Geometrician the still more uncommon talent of Observation!













